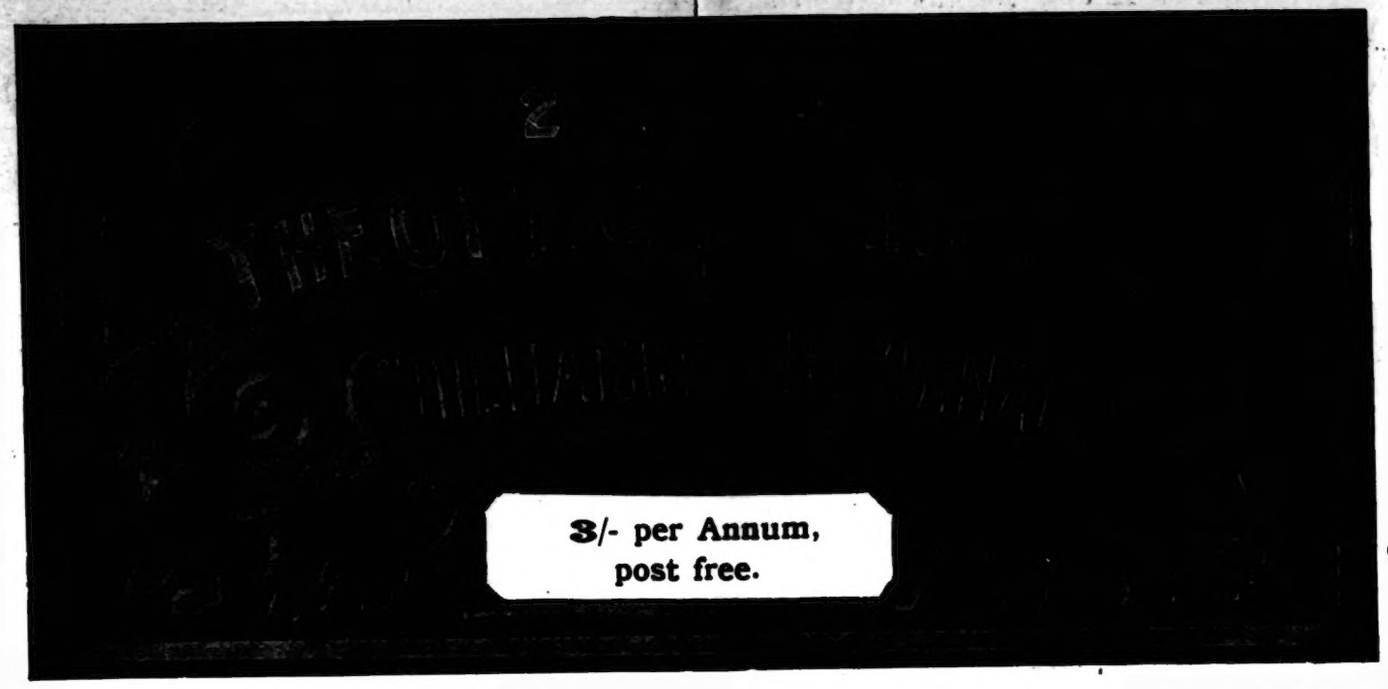

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No. 2.—Vol. 3. DECEMBER, 1906. 2d. Monthly.
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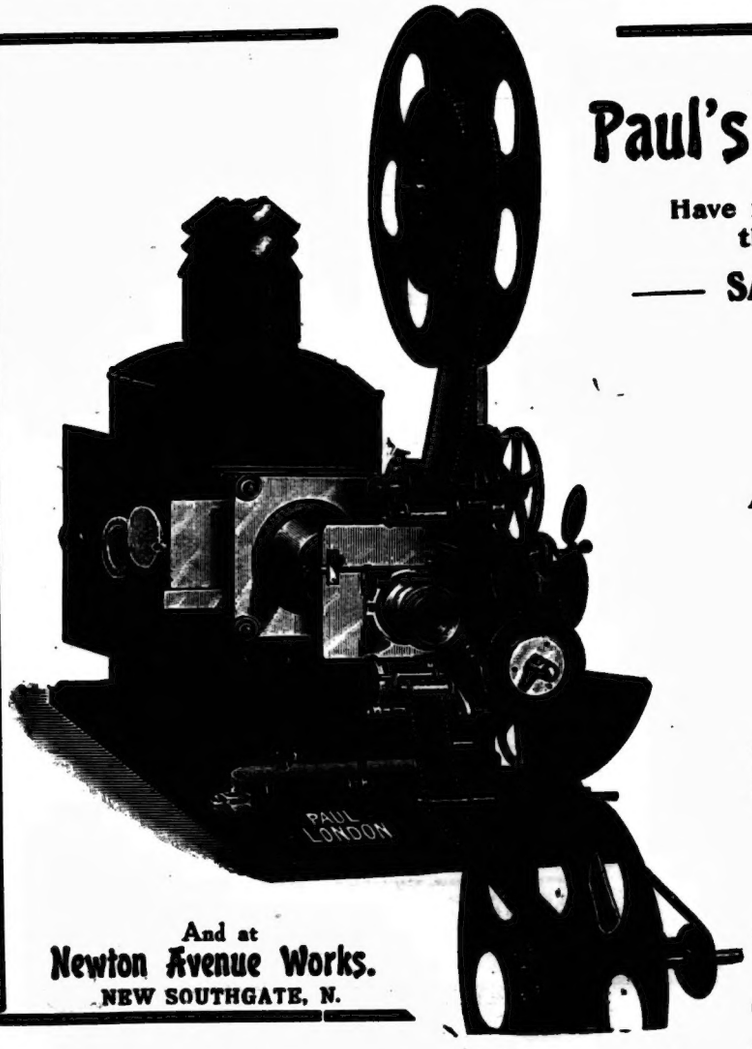

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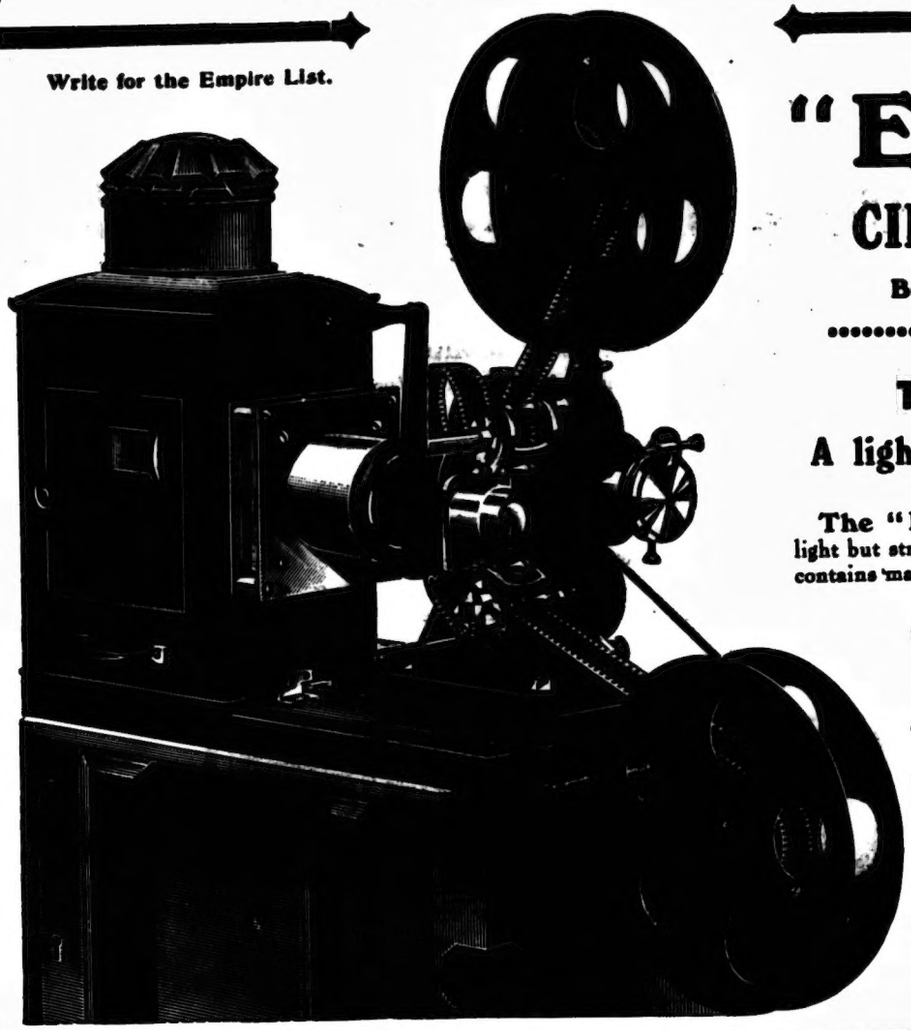
THERE has been a large number of films put on the market during November. Probably in anticipation of a bigger demand for the Christmas season, manufacturers have been issuing some of the subjects taken during the summer, and general reports lead us to believe that sales are very good. Smart showmen remembered some months back that at this time of the year there would be a big demand for semi-private shows, and that many commissions would be going for exhibitions before clubs and large parties, and those who took steps to secure some of this trade are now congratulating themselves on their forethought. This season is, too, one of the best to engage halls for kinematograph shows pure and simple. With more time on their hands than at any other period of the year, people in poor neighbourhoods particularly, will be easily attracted to a novel entertainment, even against the powerful allurements of the pantomime.

IN a few weeks we shall probably hear that the World's Fair has once more located itself at the Agricultural Hall. We are not sure if we ought to be ashamed to confess that we have regularly attended this popular function for a good number of years. What is more, our enjoyment, though of a different complexion, is as keen as when we first went in our school days. There is something about it which we have seen seldom paralleled elsewhere. The kinematograph shows are alone worth the money. With one or two notable exceptions, they are hardly to be described as first class and the films, it is true, are not usually astonishingly topical, and they have a way of waltzing on the sheet which is annoying to anyone but an old fair *habitué*. But one does not go to the Hall is a critical spirit, and though one has to sit on a remarkably narrow wooden seat, and see a terrible caricature of a famous subject, it is with the feeling that the 3d. for admission has

Write for the Empire List.



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The Film is centred by a lever without altering the optical centres.

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Each machine is complete with two 12 inch Spools, Lantern and Cinematograph Lenses and Travelling Case.

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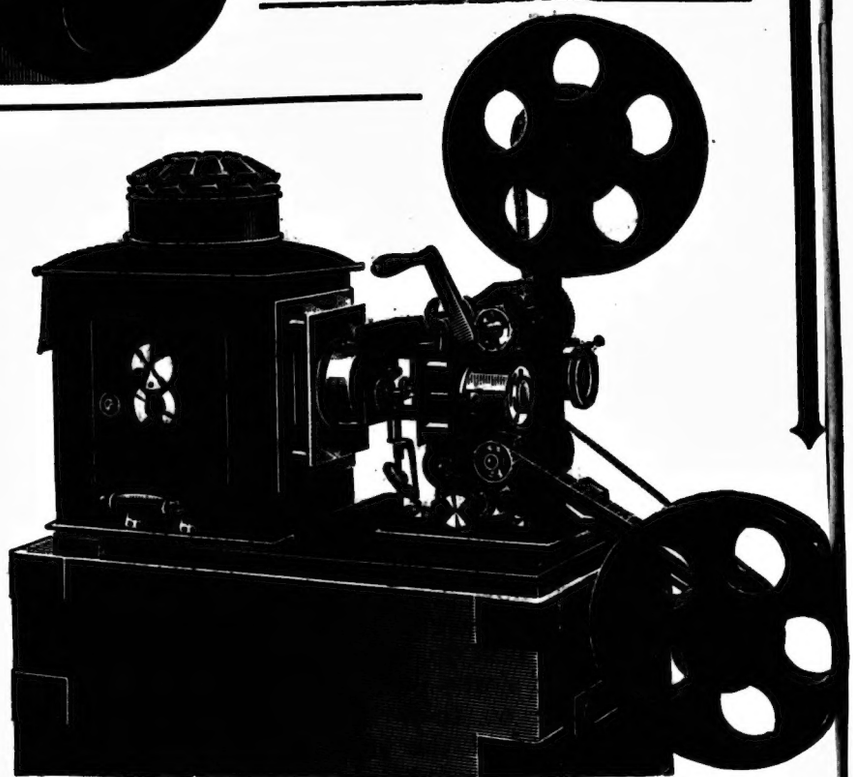

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been well expended. We have often been amused at one feature of these entertainments. The show begins when a sufficient number of 3d.'s have been collected, and when trade is brisk it is wonderful how smartly the operator can get through the prescribed programme. The handle is whirled round at top speed, and every action on the screen takes place at a gallop. When it is remembered that most of the films have been at work for some months, the effect can be imagined. The desired end is, however, effected—it is to clear the place in preparation for the next audience as soon as possible.

THE use of the kinematograph and optical lantern in politics is more general in the States than on this side of the Atlantic, in fact, we do not remember having come across an instance before reading of the preparations made by the *Daily News* and the new London Municipal Reform Association for the L.C.C. fight next March. In an endeavour to advance the Progressive cause, the *News* is to arrange for lantern slides shewing different aspects of the work done by the Council, to be exhibited in all of the Metropolitan Boroughs. Of course, exhibitions of portraits of statesmen, and reproductions of cartoons are common enough, but a well drawn out scheme of propaganda by lantern is quite new, and, it is to be hoped, will be imitated. The kino will doubtless follow, for it offers much better opportunities for representing this kind of subject comprehensively. Manufacturers of slides and films have a splendid field open if they will take the initiative and prepare sets suitable for both parties. The contests will be very keen, and much money will be spent at the next election. It is for the optical man to see that a goodly share flows into his coffers.

WE were much interested in a complaint made to us, in a recent letter, by the head of one of the largest American houses selling films. Our correspondent states that the American trade generally fights shy of English subjects, owing to the unenviable reputation they have obtained of wearing badly. He states that they cannot compare at all in this respect to either native or Continental films, and believes that this is the only obstacle in the way of English makers cultivating a handsome American trade. His opinion should give the parties concerned "violently to think." The American market is the best in the world at the moment. Prices are higher than in England. The duty on films is not such as to exclude foreign films—it has not, in fact, excluded Continental makers. The demand is not only tremendous but greater than the supply, and the kino breaks out in new directions every day. From participating in the benefits arising out of this state of affairs, our manufacturers are prohibited, by the one consideration we have given!

NOR must the complaint made by our correspondent be under-estimated. Films are much more hardly used in the States than over here. The large and increasing number of street shows, giving two or three shows an hour, are an important factor in the trade to-day, and it is of the utmost importance to these proprietors to get the last ounce of wear from their subjects. The tendency of even the best exhibitors, too, is towards overworking the films, and under these circumstances it can easily be understood that only films made of the best stock will be bought.

THE English makers may say that they do not care to incur expense in improvements for a merely possible American market. They forget that the same argument applies over here. The exhibitor who buys a film wishes, perhaps, to show it at twenty or more halls, making well over 100 projections, and he will not buy of the maker whose goods deteriorate rapidly. We have met with an instance where foreign goods have been preferred over English for that very reason, and we are certain that the case was by no means an uncommon one.

THERE is much to think over, too, in the letter we publish elsewhere regarding the lengths to which trade rivalry has led certain members of the trade. We do not think that the methods objected to by our correspondent are general—a number of reputable firms have deplored them to us more than once—but it unhappily remain the fact that recourse to abuse is mad

more frequently by kinematograph traders than by any other class of business men. The pitiable thing is that such methods help nobody, and hurt nobody but those adopting them. There is some significance in the fact that they are *not* adopted by the firms doing the most business, who are too much occupied with their own trade to attempt to injure that of other people.

THE decision given in the case (reported elsewhere) against the National Sporting Club, to restrain them from publishing films of the boxing match between Moir and Palmer, is of more importance to the trade than may at first blush appear. If the plaintiff had been successful, a precedent would have been established by which any person figuring in a film could have stopped its sale, if he believed it would injure him in any way. Such a state of affairs would have been a heavy blow at kinematograph enterprise. It is, we believe, open to Palmer to bring an action for libel, but it is difficult to see how a case on this ground could succeed. The kino cannot do other than represent facts, and there is nothing libellious in that, however uncomplimentary the facts may be, or seem.

Foreign Trade.

"I have obtained an Edison Kinetoscope and a Paul's Animatograph, and am indebted to you for the addresses of these firms."

The above is an extract from a letter received from a correspondent in Barcelona, Spain, and is of interest to manufacturers as showing how exhibitors in all parts of the world order their goods through the "O.L.J."

The writer is now numbered among our subscribers. Don't you think it would pay you to take a space to get his order, and that of the other "O.L.J." readers throughout the world?

9-11, Tottenham Street, W.

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A PRACTICAL LESSON IN SLIDE MAKING.

By Rev. T. Perkins.

(*Continued from page 16.*)

WHEN we had developed about a dozen plates, I said: "Now we will see about modifying the colour, for it is very tiring to see a succession of slides all of one colour, especially when they are black, as those we have developed are. We gave the last plate an exposure of 30 seconds, but instead of giving the next (which differs from it little in density) the same, or a second or two more, we will give a whole minute, and add to the developer 30 minims from the bottle labelled A. The development is slower, but the colour is a nice warm brown.

"The next plate we will give 3 minutes and add another 30 minims from bottle A, and we shall find that our slide turns out a purple one; and the next we will give 5 minutes and add yet another dram of solution A. Now we have a red slide, after a much longer time in the developer."

"You will see now that if a slide has been accidentally over-exposed, for normal development, and you know it, an addition of some of solution A will act as a restrainer, and produce a slide, not the same colour as normal development would have given to a plate exposed for a shorter time, yet a perfect slide for projection purposes."

When we had developed most of the slides there remained a few negatives that I had reserved for special treatment.

"Here is a flat negative," said I, "we will see if we cannot get a good slide with greater contrasts. That can be done by using a weaker light, and giving a proportionately longer exposure,—now don't turn the lamp down, for you can't measure the reduction of its intensity, but if you hold the printing frame twice as far off as before from the light, you will practically reduce the intensity of the light to one quarter of what it was before,—quadruple the exposure and I think you will find the slide has much more contrast than the negative; if enough improvement has not been made try another plate, again doubling the distance and quadrupling the exposure again.

"Here is a hard negative. I don't say we can get a good slide from it, the most we can do is to bring the printing frame as near to the lamp as possible and reduce the exposure. This will reduce the harshness to a certain extent."

When all the slides had been developed, fixed and swilled, we put them in large dishes of water, and examined them singly. Some seemed slightly veiled; this we proceeded to remove by dropping two or three mimins of a 10 per cent solution of ferricyanide of potassium into an ounce of clean fixing bath solution, and pouring it over the plate, watching the action carefully. In a very short time the veil disappeared and the high lights were cleared, a swill under a tap stopped the reduction, and the plate was put into the dish of water once more. In another slide, general clearing was not needed, but some local reduction seemed desirable, so we applied some of the ferricyanide reducer by means of a camel-hair brush. When all this clearing and reducing had been done, I took two plates, put them back to back, and placed them in a lb. jam pot full of water, resting them in a sloping position against the side, two others were placed in the same pot sloping in the opposite direction, and so on with the rest; we changed the water three or four times and

Views and Films Index

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The New Apprentice, or, Fun in a Bakehouse.
One long laugh.
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The Fairy Godmother.
A film for the Christmas season. Length 140 feet.
Price £3 10s.—subject.
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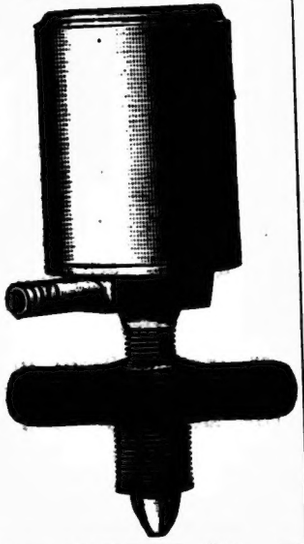

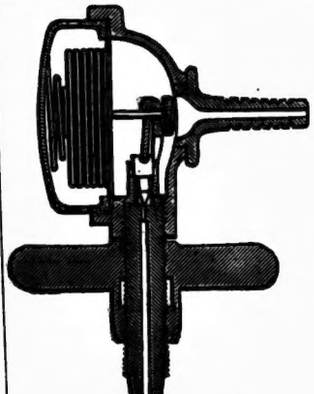

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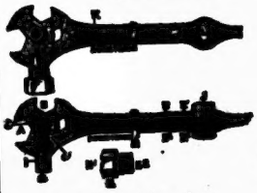

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then left them for the night to soak; in the morning we took them out, gave them one by one a swill under the tap, and set them up to dry in a room where they were not likely to be disturbed. "Mind not to touch the surface of the film in any way till it is dry," I warned my pupil.

There were still about half a dozen negatives, the whole of the subject of which it was desired to include in the slide.

We must use a reducing camera for these," said I, "but my reducing camera, a fixed focus one, is meant for reducing half-plates to $3 \times 3\frac{1}{4}$, but we will put the negative into one of the $\frac{1}{4}$-plate carriers intended to be used in the dark back of my half-plate camera, and slip this in at one end of my reducing camera, the lantern plate at the other. We shall get the picture reduced to about $2 \times 1\frac{1}{2}$, rather a small size, but it will do. Let us put in the stop marked $\frac{f}{16}$, and as the day is bright, give about the same exposure as we did when printing by contrast, as a first trial. We will then develop as before."

By the evening all the slides were dry. "Now," said I, "we must finish the slides by masking, binding, spotting, numbering, and testing them."

"These masks, ready cut with rectangular openings $2\frac{7}{8}$ in. by 2 in. will do for a great many of the slides. If you want to reduce the size you can stick little slips of the binding strips along the edges of the apertures; if you want to enlarge the aperture you can do it with a sharp knife and a cutting shape, or if you like you can fasten down some pieces of the binding strips on to the film side of the slide, and so form a mark; having done this you must lay the cover glass upon the slide to provide the film from getting damaged, but before you bind them together you must get transparency, mark, and cover glass absolutely dry; this you can do either by putting them in a tray and placing this on an oil stove which is turned down very low, or by holding the slide still unbound over a lamp. When all is dry you fasten the two glasses together with the gummed binding strips which are sold for the purpose. It is easiest to do this if you have one of these little machines for holding the transparency and cover glass together allowing the slide to be turned round as you bind the slides in order. Some use the binding strip at its full length; I find it easier to make neat corners if I cut the strips into lengths of $3\frac{1}{4}$ inches. Now lay the bound side down so that the subject looks right as regards right and left, top and bottom, and fasten two little bits of white gummed paper near the two top corners. You can buy these little "spots" ready made, but I always cut little squares about $\frac{1}{4}$ in. each way out of postage stamp edging; on these spots I write in ink the number of the slide in its set; a narrow strip cut from the stamp edging can be fastened along the top edge between the two "spots," and on this the title of the slide can be written, if you want it.

"Having shown you how to do the binding of one slide, I will leave you to finish the rest either here or at your own home. If you follow the instructions I have given you, you will have a nice set for your first lecture, and I dare say you will be able to do all the work necessary for getting together another set without any further help from me."

"Just one hint. Don't show more than about five dozen slides in any evening, and don't hurry them through the lantern, people like to have time to look at each picture as it appears on the screen."

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Scenes from some of Mr. R. W. Paul's New Films.

The Month's New Films.

Urban Trading Co.

The Dolomites, of the Austrian Tyrol, are not conquered by every mountain climber, though he may have a great reputation, and deserve it, but they have been thoroughly overcome by Mr. F. Ormiston Smith, who has gained a further victory by securing a complete bioscopic record of his climbs. The film is published by the Urban Company, and is of altogether exceptional interest and merit. It is 500 feet in length.

R. W. Paul.

A Christmas Card	...	...	216 feet
How to Make Time Fly	...	...	300 ,,
Introduction Extraordinary	...	...	375 ,,

A Christmas Card is an ideal film for the Christmas show, full of the sentiment which everyone expects and enjoys at this time of the year. There are a number of novel effects, and the photographic quality is good. The picture opens with a hand presenting a Christmas card to the audience. This is turned over, and shows a poor boy sweeping the snow from the steps of a big house. He is taken into the house by a girl, and there is a very pretty scene, in which a typical Christmas fairy floats away with them through the window. They reach the home of Santa Claus, where a huge Christmas pudding is the central figure of the picture. Later, everybody returns to the poverty stricken home of the boy, Santa Claus magically produces plenty to eat and drink, and finally a huge cracker which, at his instructions, the children pull, and a large banner with the words, "The Compliments of the Season," is displayed.

How to Make Time Fly is a novelty in trick films. A little girl goes up to the grandfather's clock, standing in the hall of her home, and removes the pendulum. The hands, of course, whizz round the face of the clock. The remarkable thing is that every action which takes place accommodates itself to the speed of the clock. A party of paper-hangers, working in the leisurely way habitual to their kind, are seized with a remarkable and ludricous attack of energy, a number of visitors scatter up the stairs at a hundred miles an hour, and a gentleman eats his lunch at such a speed that apoplexy seems unavoidable. Even the traffic conforms to the new order of things. A most amusing subject.

The last Paul subject shows a lady entering a hotel and booking a room. She is shown upstairs, and her baggage is left in the hall. Shortly afterwards a gentleman enters and does the same. Each visitor gets the other's luggage by mistake. They begin to unpack the clothes, which at once build themselves into the shape of their owner. After the astonishment caused by this strange proceeding has subsided, the error is rectified, the victims make each other's acquaintance, and they dine together.

Cricks & Sharp.

Seaside Views	...	...	...	360 feet
A Woman's Sacrifice		...	...	340 ,,

The first film is of remarkably good photographic quality and extremely interesting. It will not do for Sunday School entertainments, but the average audience will enjoy it. The picture opens with a seaside scene of people going to bathe. There are a number of bathing machines, and two tramps enjoy themselves by peeping at the inmates of a number of them. The scene changes to the interior of the machines, and we are shown in succession a remarkably fat lady, another of uncertain age, who is seen to divest herself of teeth, wig, and cork leg, and then a gentleman is shown. The tramps, in disgust, move away, and to their delight the new machine is seen to contain a young lady preparing herself for a dip. In their delight, however, the tramps make a noise which reaches the girl, and, throwing some clothing over her shoulders, she seizes a sunshade and belabours them so that they both fall into the sea. Number two is a six-scene melodrama, showing how an estrangement between husband and wife was healed by their child, and it is well worked out.

The Walturdaw Co.

Inform us that Mr. Howse has set out on an eight months' tour in search of pictures, in the course of which time he will visit practically every corner of the world, including, we believe, China. It will, of course, be some time before his subjects begin to be published, but when they are they will probably be the most complete pictorial record of little known parts of the world ever issued. The Walturdaw Co. have just put another Indian subject on the market. It shows the famous Ganges and the pilgrims bathing, and in another section an Indian funeral pyre, and is a good addition to the already long list of Indian subjects published by the same firm. Their Ceylon Tea Industry is a comprehensive picture, showing every phase of the work, from the actual picking of the leaf to its dispatch. They have also put out a good comic in A Little Bit of String, which shows what mischief boys, with a tendency in that direction, can effect in a short space of time.

Pathé Frères.

An Old Man's Darling		...	...	280 feet
Wrestler's Wife	...	...	...	362 ,,
Female Spy	...	...	...	428 ,,
Pay Day ...	...	...	..	297 ,,
Poor Tutor	...	...	...	412 ,,
Colonel's Bicycle	...	...	...	215 ,,
Aladdin ...	...	..	...	824 ,,

In the first of the above, the young wife of an old officer leaves her husband for a younger man, and the former after an impassioned scene commits suicide. The Wrestler's Wife deals with a somewhat similar theme, except that the wrestler's wife puts a knife into another lady's back out of jealousy. Pathé are making a strong feature of sensational subjects, for we notice that No. 3 on our list finishes up with a lady being dragged about at a wild horse's tail. The scene of this subject is in Russia. Pay Day is a short subject, showing the effect on a certain kind of workman of having some money in his pocket. He gets drunk, and in a succession of quarrels comes off decidedly second best. No. 5 should go down well with the average audience, for it has a strong strain of sentiment. What happened when the Colonel left his bicycle about is shown by the next film. Naturally, the servants take advantage of his absence to play pranks with his machine, and the way in which they wreck flower beds, etc., is amusingly shown. Aladdin is a good subject for this time of the year. It is coloured in parts, and introduces some pretty effects.

Hepworth & Co.

This firm have a number of exceptionally good "story" films this month, The Brigands and After the Matinee deserving to rank with A Grandchild's Devotion among the very best of this class of subject. The matinee film is extremely funny, the unsuccessful efforts to hide the girls being sure to produce much laughter, while the climax is not only amusing, but sensational. There is real pathos in A Grandchild's Devotion, and pathos of the popular sort. The Brigands is a most exciting subject, particularly when the police officer is captured.

S. P. C. FILMS.

LATEST SUBJECTS.

THE BULL-DOGS OF BRITAIN.

Fine animal studies. These bull-dogs are the prize dogs of the world.

Excellent Quality

Length 170 feet.

Price **£4 5s. 0d.**

Code Word "Bull-Dogs."

The **S.P.C. Bioscope** **£15** nett.

A Revelation in Cinematographs.
Have you seen it?
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THE GRANTHAM RAILWAY DISASTER.

The film opens with a moonlight scene of a G.N. express dashing through Grantham Station at sixty miles an hour. Afterwards showing the wreckage caused to the ill-fated train.

Length 110 feet.
Price **£2 15s. 0d.**
Code Word "Grantham."

THE TROUBLES OF THE TWINS.

A very humorous picture dealing with the troubles of Twin Brothers who are so much alike that endless troubles ensue.
Length 466 feet. **£11 13s. 0d.** Code Word "Twins." 20 per cent. cash discount off all our films.

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A LEADING LANTERN LECTURER.

Mr. RICHARD EDWYN'S EXPERIENCES.

IT is a particular pleasure to the interviewer to meet with a pioneer in any branch of industry. He gets glimpses of the conditions of old times, first hand, as it were. When, as in the case of lantern lecturing, things have moved rapidly, it is often astonishing to hear what difficulties those who were first in the line had to combat, even so recently as ten years or little more back. Consequently I found Mr. Richard Edwyn one of the most interesting subjects it had been my fortune to tackle for some time.

I hope Mr. Edwyn will not object to the word "tackle," for truth to tell, I found him the reverse of formidable. A comparatively young man still, he looks even younger than he actually is, and as he laughs at some recollection or other, with all the light-heartedness of a boy, I realised that in heart at least he was younger than many people with only half his number of years behind them. There is a magnetic strain about him too, which compels one to laugh when he laughs. I think that feature of his character goes far to explain his hold on audiences.

I have spoken of Mr. Edwyn as a pioneer, in connection with lantern work. In one sense he lays no claim to the title. He only took up lantern lecturing when the South African question was the burning one of the moment. Before that, however, he had been an enthusiastic amateur lecturer. As secretary of a literary society he was instrumental in obtaining the services of B. J. Malden and other men who helped to make the earliest history of the optical lantern. Malden, as is well known, was one of the best of the Polytechnic's travelling lecturers.—"Twenty years ago,' says Mr. Edwyn with a doleful shake of the head, and he goes on to talk of old times until I remind him that it is his own history, and not that of the lantern, which I desire to put on record.

He then, with a laugh, gave me some particulars of his early days, telling me how it was that from following the business of civil engineering he drifted into entertaining—though drifted is hardly the word, since his ambitions had always lain in that direction. Born in Brixton, where he is at present resident, Mr. Edwyn (I do not think I am betraying a confidence in saying that this is a stage name only) comes of a family which had been connected with the district for 70 years. A relative of his had a lot to do with the first tube railway ever made in London, and constructional work engaged Mr. Edwyn's attention when he first began life for himself. His leisure, significantly enough, was spent in the study of elocution, and he copied the methods of the famous Samuel Brandram, much as the young violinist copies the great Joachim.

As he tells me this, Mr. Edwyn goes to his bookcase and points out two volumes, the works of Scott and Longfellow, a prize for elocu tion at the North Brixton Institute twenty years ago. I notice the predominance of historical works on the shelves, and remark on it. Instantly his face is alight with enthusiasm, and I learn that the study of history, and more particularly of the Mediæval period, is his hobby. I remembered then having been told that he was a Fellow of the Royal

Historical Society, and could easily believe, as he assures me, that no subject could be of greater value to a lecturer. He found time, just about this epoch, to assist in the foundation of the Dulwich Cricket Club and the Lennox Rugby Football Club. A brother of his, by the way, once played for the South against the North at Association Football, whilst a brother-in-law is a leading member of the Somersetshire "Rugger" team.

Mr. Edwyn lectured for some time without giving up his engineering work. He laughs as he dilates on the advantage of working for one's relatives. Often his duties as superintendent of the workmen were finished by three o'clock in the afternoon, and shortly afterwards he would be in the train, bound for. say, Birmingham, to lecture the same evening.

He commenced as a professional lecturer, pure and simple, only ten years ago, at thirty years of age. I imagine it would be difficult to find another case of so great a success being secured comparatively late in life. He speaks to me warmly of the assistance of his friends at this period, and mentions Sidney Gandy and the help he gave with particular affection.

For his start he had the great advantage of an enormous public interest in a subject about which not much was known at the time. After the Jameson Raid, when it became evident that, sooner or later, there would have to be war with the South African Republics, Mr. Edwyn began collecting slides of the Colony. He had the good fortune to possess friends in the country, and they sent him some fine pictures, with the result that when the announcement of war was expected daily, Mr. Edwyn was in possession of the most complete set of South African slides in the country.

Between the time of the war correspondents taking ship in England and their reaching South Africa, there was a dearth of news respecting affairs in the Colony, and an ignorance concerning conditions of life there which nobody seemed able to remedy. This was Mr. Edwyn's opportunity, and, as the saying is, he seized it with both hands.

The National Sunday League engaged him to give a lecture at the Battersea Town Hall, a week before the war broke out. "Boer and Britain" was the title, and so great was the enthusiasm it roused that Mr. Edwyn was engaged for the whole season. He was fortunate in being assisted at the lantern by Mr. C. W. Locke, whose great experience was very valuable to the lecturer. He used what was, at that day, one of the finest triple lanterns in the country,

With the temerity of the layman in such matters, I asked if it was not the case that a good lantern more than a good operator was important in showing slides, but Mr. Edwyn enlightened me at once. "The difference made by a good operator is simply incalculable," he said. "Apart from the very important questions of focussing and illumination, the judgment of the experienced man in inserting the slides, has the greatest effect on the efforts of the lecturer."

"Your question revives many humorous memories," he resumed with a laugh, "I don't think you would undervalue the operator if you had suffered as I have from the incompetence of certain members of the class."

"One of the disadvantages under which my fellow lecturers and myself labour, is the false economy which leads some of the societies engaging us to provide their own lantern and operator. For a slight extra charge, I undertake to provide a lantern and a thoroughly competent man to take charge of it, and it is only a short-sighted desire for saving which causes *contretemps* of the sort which have happened in my experience."

"I have one most novel recollection,' and Mr. Edwyn paused to laugh heartily, "It was the worst instance of the working of the spirit I have alluded to that I could desire. It was at Liverpool, at the time of the trouble with China. 'China,' therefore, was my subject. I remember I had been persuaded to speak in a magnificent mandarin's robe. There were some 1,200 present, when I took my stand in the rostrum. The lantern, a fine instrument by the way, was controlled by an amateur member of the society. The audience settled down, and the first slide was thrown on the screen. It was a map of China, but the operator, in his haste, put it in ——upside down! I got over that by remarking that things in

China *were* topsy turvy just then, and the slide was removed. The titters of the audience were subsiding, when China again made its appearance. A roar of laughter apprised me that something was still wrong, and, glancing at the sheet, I found that it had been put in sideways! With a desperate attempt at a witticism, I remarked that the third time scarcely ever failed to be lucky. Then we waited in painful silence. When the slide was again inserted it was seen that the map had merely been *reversed* from left to right, and the audience rocked with delight.

Mr. Edwyn gave twenty lectures under the auspices of the National Sunday League. He had slides regularly sent to him from the front, and called his lecture "The War Up-to-Date," This he delivered all over the country, from Cornwall to the North of Scotland.

"I believe I was among the first to adopt animated pictures as an integral part of a lecture. In my lecture on Paris, for instance, I show Gaumont's series of the Exhibition," said Mr. Edwyn.

"What do you think the greatest requisite for a successful lecture?"

"Well, that will always remain a matter of opinion. I have always tried to be up-to-date. My lectures are, as you know, always on topical subjects. In order to obtain material, one must be always on the look out, and it is a useful habit to take a note of everything of interest which comes to your notice. You never know when it will be useful.

"As an instance, I may point to my lecture on Spain, which I consider one of the best of my current subjects. It took five years to complete, and the illustrations are works of art. It was prepared before there was any prospect of the King of Spain marrying an English princess, and when that happened you may imagine that it added greatly to its value."

"I have tackled all sorts of subjects," said Mr. Edwyn, "including such as æronautics, in the preparation of which I became associated with the greatest English expert, the late Mr. Stanley Spencer, one of the best fellows it was ever my good fortune to meet. I arranged a trip round the country with him, with a complete air ship outfit to act as a model, and it was a great success.

"The greatest quality for a lecturer to possess is, perhaps, preparedness—if I may coin a word,—an ability to anticipate events or to make the most of them when they do occur. For instance, a fortnight after the death of Queen Victoria I had delivered an illustrated lecture on the 'Record Reign.' I make it my business to know where practically any slide on any one subject can be obtained."

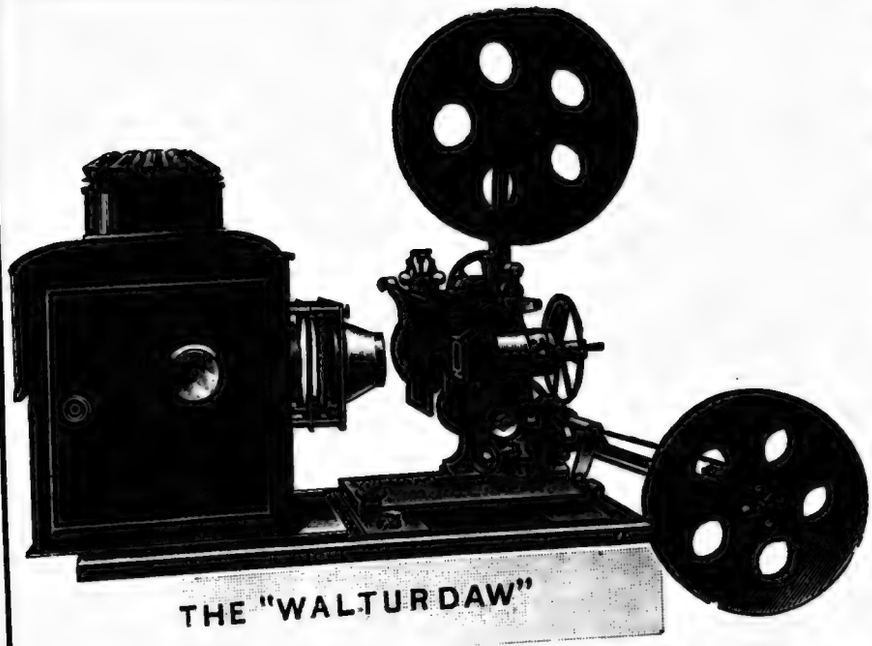
"What do you consider the best class of audience?"

"Well, I am afraid I shall startle you," said Mr. Edwyn, "quite the most appreciative audience I ever had was one composed of criminal lunatics at Broadmoor. It was a most peculiar sensation, laughing with, and talking to, these people, every one of whom had taken life. Some of them had the most benevolent aspect possible. At the conclusion of the entertainment they crowded round me and volubly expressed their thanks. On another occasion, at a very small private asylum, where, so to speak, only the aristocracy of lunacy were taken in, an old lady, seated close to the operator in charge of the kinematograph, requested him in an audible whisper to blow up the doctor, who was, she said, a very wicked man, and prevented them from going away."

As a topical lecturer, Mr. Edwyn is particularly careful to avoid contentious subjects, holding that partisanship in such a case is inexcusable.

He surprised me by saying that he uses absolutely no notes. A good memory enables him to dispense with them. He has what may be called the substance of his lecture in his head, and the particular way of delivery depends upon the circumstances

I came away from Mr. Edwyn half wishing I was a lecturer myself, so catching was his enthusiasm. That one word is, I think, the reason of his success, that, and the faculty of always finding something new to say about the oldest subject, and the ability to say it better than ninety-nine out of a hundred people!



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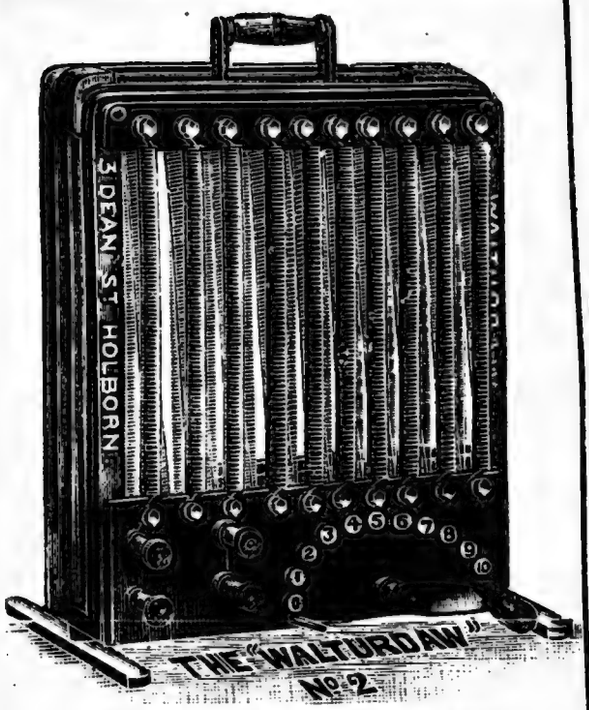
Telephone 4707 Holborn.

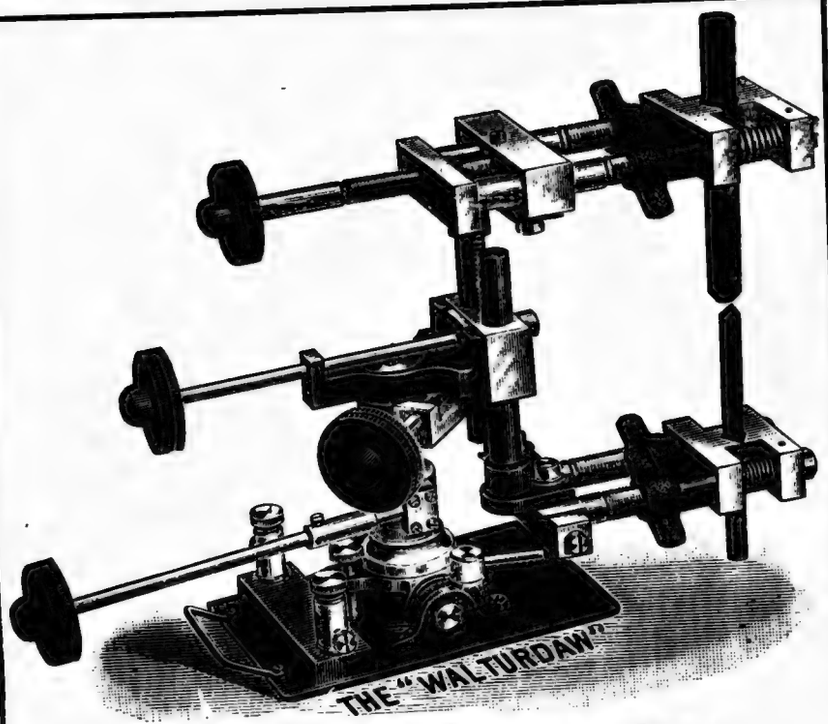
The Walturdaw No. 1 Machine.

Gives the steadiest pictures and does not break the Film. It is a pleasure to work this machine.



The Walturdaw Resistance.

From 16—40 amps. or 30—50 amps., 240 volts. Does not colour when in use.



The Famous Walturdaw Arc Lamp.

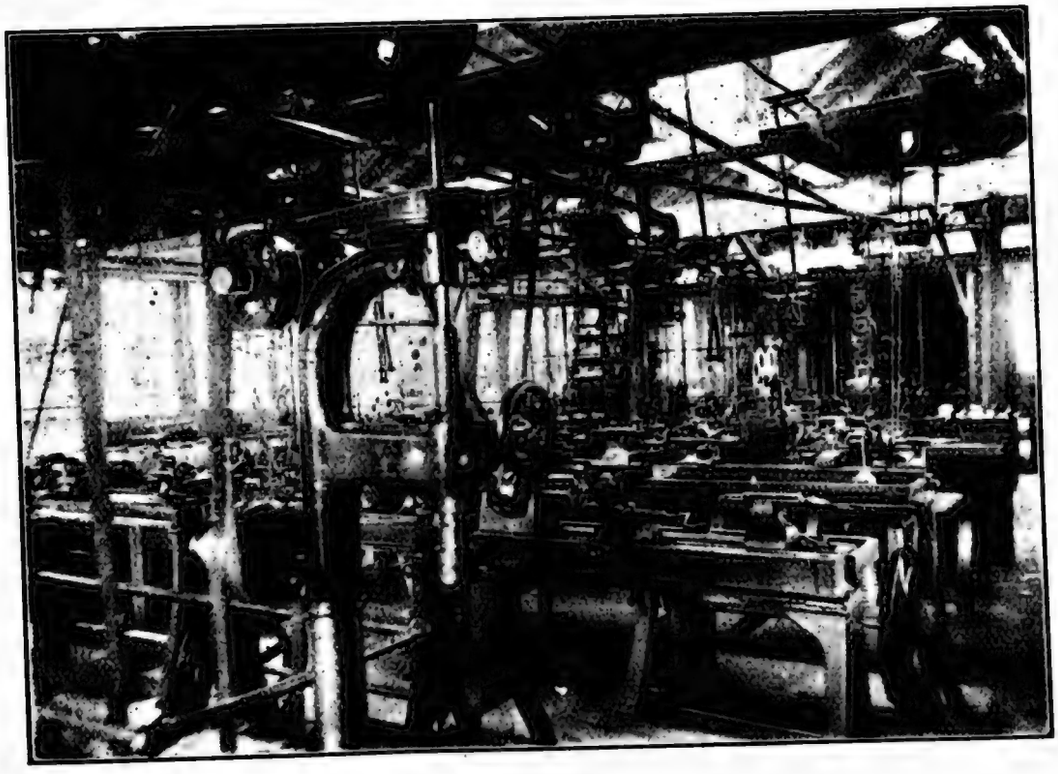
Over 1,000 in use. Does not break down. Will carry anything from 10—80 amperes.

With this Outfit you get the best possible results with the least possible trouble.

A Brief Description of Walturdaw Enterprise.

THE kinematograph is comparatively speaking an infant still, but it already has its veteran firms and personalities. Men who were "in at the beginning" are, in many cases, leading lights of the trade to-day, and firms which began in a small way—having their birth literally at the moment the trade itself was born—have grown in size and importance in proportion as the kinematograph has increased its sales and influence. They have not yet nearly reached the limit of expansion, but even to-day the bulk of trade they do is immense, if it be compared to that transacted say ten or even fewer years ago.

These thoughts were inspired mainly by a series of visits to the premises of Messrs. Walker, Turner, Dawson and Howard (more familiarly known as the "Walturdaw" Co., Limited). For this firm is, perhaps more than any other



GENERAL VIEW OF WORKSHOP.

The Walturdaw Showroom.—One Department only of a Big Business.—Fifty Machines

s.—Fifty Machines are always kept in Stock in this Room, ready for immediate despatch.

(and I believe the title has been assumed by practically every concern with a history at all), entitled to call itself "The Pioneer of Animated Photography." A month after Mr. Paul had begun exhibiting at the Alhambra, and M. Lumière at the Empire, they were comfortably installed in the film business, and even before that they had anticipated matters by being the first firm to introduce Edison's instrument, the Kinetoscope, into this country.

Since then their history has been one of unbroken success.

After introducing the hiring of films—a complete novelty which was condemned at the time by firms who have since adopted it themselves—they turned their attention to the manufacturing part of the business. The views we give of their showroom on pages 44 and 45 gives some idea of the extent to which the machine department has made progress. There are always fifty outfits ready for immediate despatch, which is good evidence of a pretty steady demand. The film department has grown in proportion, and Walturdaw subjects to-day rank equal to the products of concerns who do nothing else but sell film subjects.

As an instance of enterprise in this direction, I might mention (what was casually told me when I called) that the indefatigable Mr. Howse is now on an eight month's tour in search of pictures. He will touch practically every country—including many which have never before been invaded by a bioscope operator. He will go to Germany, the United States, Canada, Austria, Turkey, Egypt (where he will pay a flying visit to Khartoum), India, Ceylon, China, Japan and Newfoundland.

FINISHING SHOP.

A visit to the Walturdaw Company is an exciting experience. The view of the showroom gives a feeble impression of the place as it is on a working day. At the busy time two or three messenger boys seem to be always waiting for films, there is mostly an exhibitor or two discussing business and inspecting the new films,; and there are a number of assistants rushing about with orders and goods in all directions. The person who goes to

interview Messrs. Walker, Turner, Dawson and Howard is therefore fortunate if he gains his end without a number of interruptions. I was not so fortunate, and if any extraneous matter wanders into this article it is due to the difficulty of getting Mr. Turner to talk when every other moment he was called away by such remarks as "Can you do a complete outfit for Vienna?" or "Three No. Ones for India."

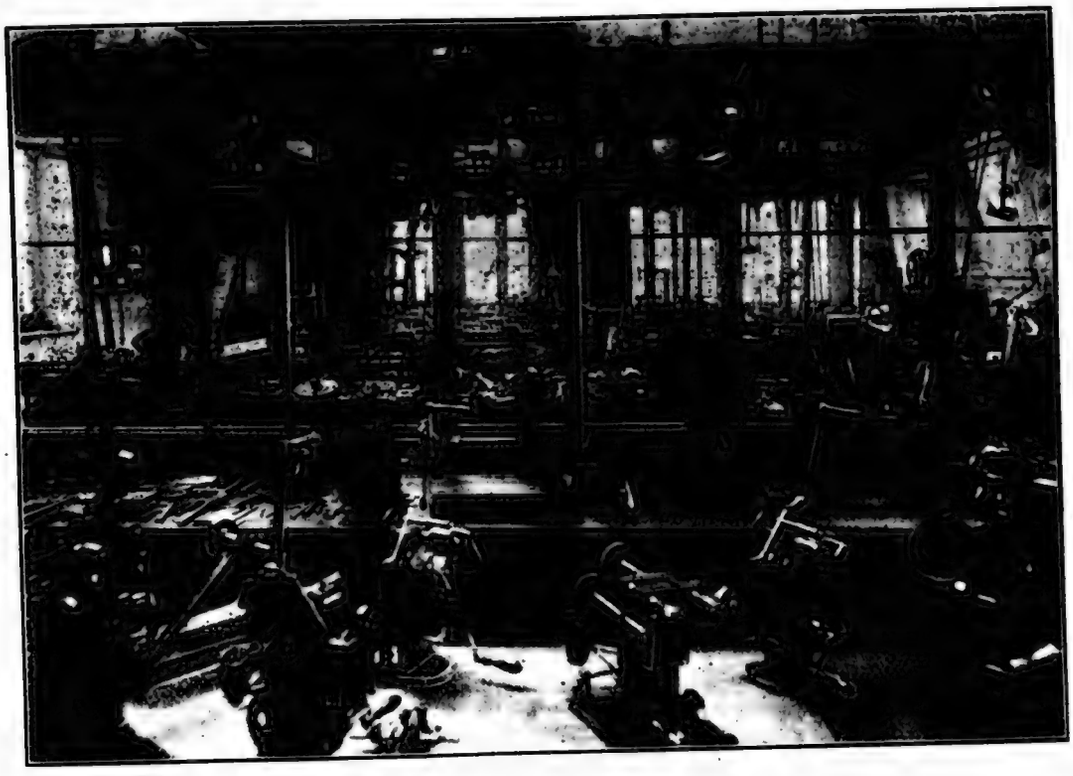
From what Mr. Turner does tell me, in the interludes of peace, I obtained the following interesting facts: That the Walturdaw factory is at the moment working night and day to keep the stock of machines up to the demand. That the pressure of business has necessitated their leasing the next door premises for developing and printing. That while he had been chatting with me they had disposed of five machines. That they are building a special theatre, in the country, for the staging of "story films;" and that to cope with the tremendous hire business they are forced to keep at least one employee on the premises every night and on Sundays.

They consider themselves essentially an Operator's house. Their No. 1, they aver, is the ideal machine for the practical man, and they make a point of always appealing to the practical man. On which subject Mr. Turner delivered himself of a dictum which might with advantage be prominently displayed in the office of every showman. "The 'man who turns the handle' has a right to choose the machine," he remarked.

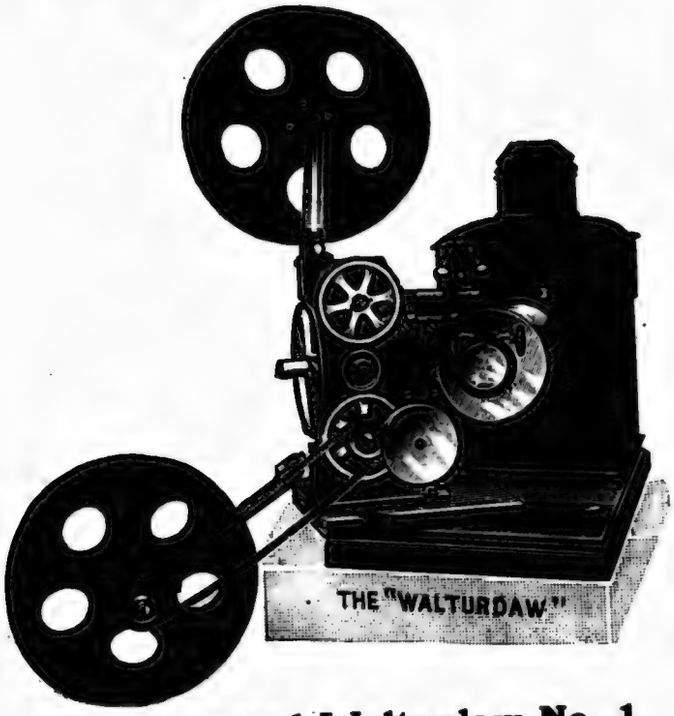
To the man in a hurry—and is not every exhibitor, more or less, always in a hurry?—one feature of their business should especially commend itself. They guarantee to despatch requirements by the first train

The secret of their ability to do so is largely the secret of their success generally. It was expressed to me in one word—Stock. Certainly, the Walturdaw Co. do not fall short here. In addition to the army of machines, I was shown a large cupboard packed with nothing but sheets, and every accessory, from a rheostat to an arc lamp, is kept at hand in similar bulk.

The mention of arc lamps reminds me that the Walturdaw Standard Arc—"the



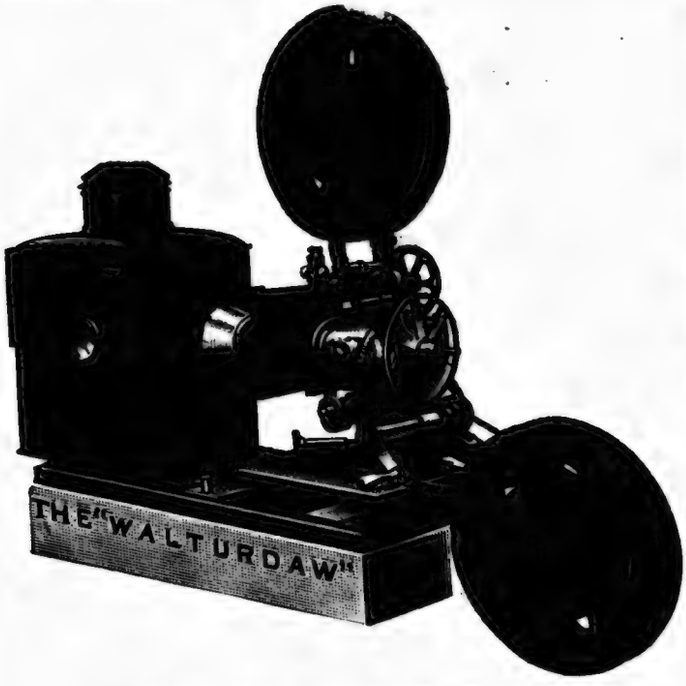
FITTING ROOM.



The Improved Walturdaw No. 1.

This is our famous No. 1, as in our Catalogue, with some extra improvements added. One to which we wish to call your attention is that we have perfected a Bicycle Chain take-up which will rewind 2000 feet of film perfectly without any undue strain on machine, and without injury to the film, and we again beg to draw your notice to this machine as being the most perfect machine in the whole world. It is, in fact, the **Operator's Machine**, and men who make their living with the Bioscope, whether they be Americans, Canadians, Australians, French, German, Russian or any other nationality, are buying and using our machines, and thereby are able to get contracts and better prices than their rivals, who do not use the up-to-date and perfect instruments of the "Walturdaw" make.

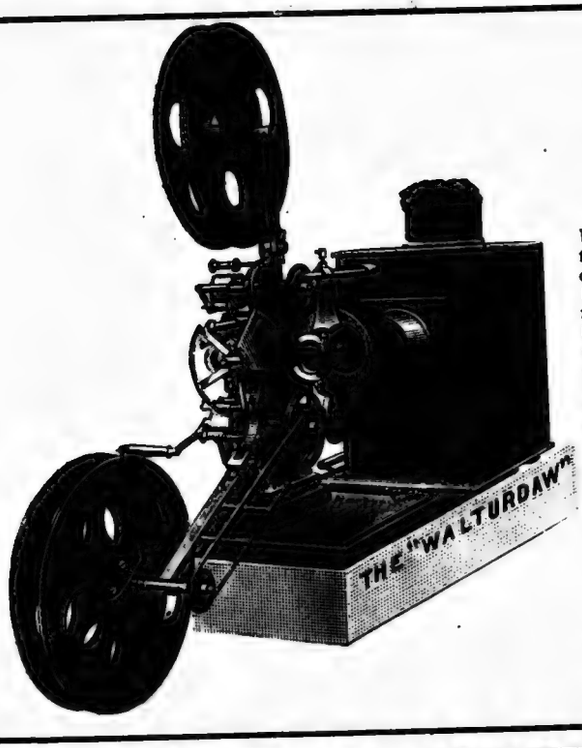
Price £25.



The Walturdaw No. 3.

This machine is the same as our No. 1 but more elaborate. It has a new movement for masking the film, by which the optical centre remains stationery and the film is moved, between the dog and bottom sprocket wheel. There is a vulcanite roller which by means of a rack and pinion moves the film into proper position opposite the projecting lens. Also we have fitted a metal box, after the shape of a letter box, to the back of the gate, which acts as a safety chamber for the film. Even if the light is allowed to play on the film until it fires it is impossible to burn any other part of the film except the one small picture before the mask. This is the only absolutely fire-proof machine made, and we are willing at any time to give a demonstration by actually firing the film (which goes out at once after ignition, by itself) to any of our customers or others interested in Cinematography.

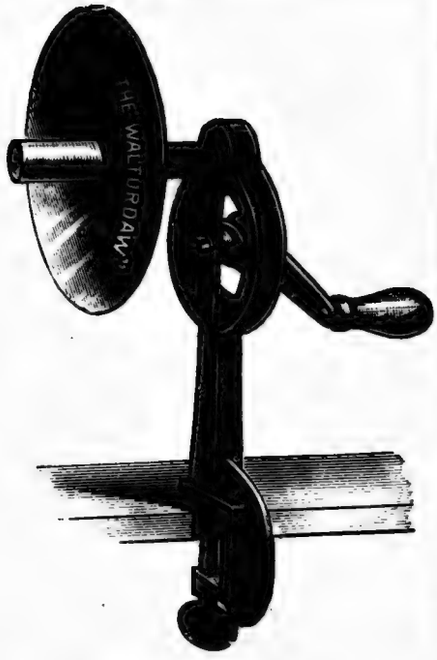
Price £27 10s.



The Walturdaw No. 5.

The same as No. 4 except that the Lantern body is of different design and the stage and condenser cell are likewise different, as they are made entirely of Russian iron, instead of brass. By a raised piece on the front the carrier is kept away from the body, and is provided with a spring plate and a detachable cone of Russian iron instead of brass as in No. 4. This does not take away from the efficiency of the machine but only makes it look a little less smart.

Price £15.



Rewinds 1,000 feet of Film.

Cogs all covered.

Price 15/-

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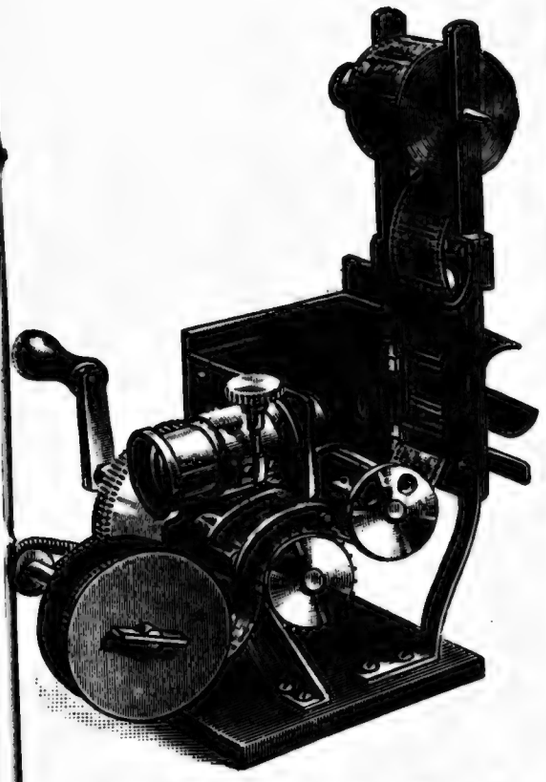
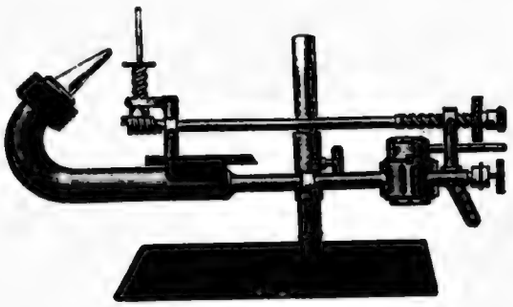


The Walturdaw No. 6.

To still further meet the requirements of a certain class of our clients we supply this machine for drawing rooms, etc. Of course it cannot be compared o our other machine and is not intended to do professional work but will be found useful as a Home Cinematograph.

The projector part can be supplied separately.

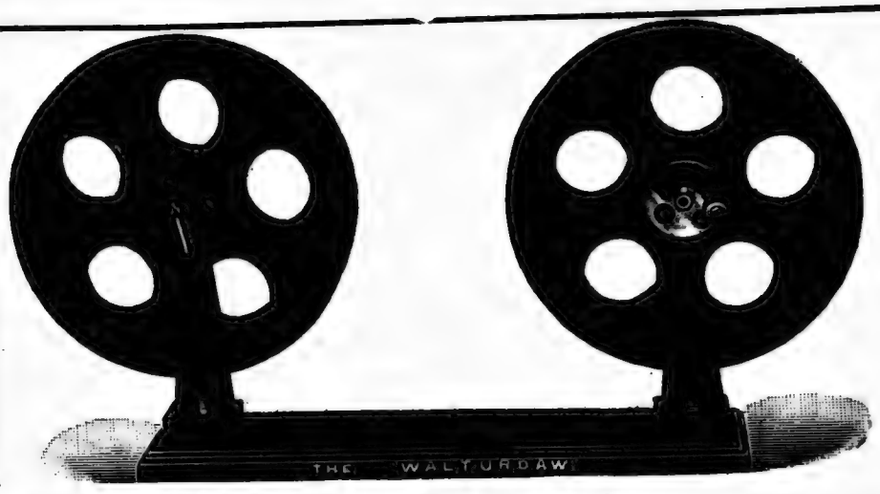
Price £6.



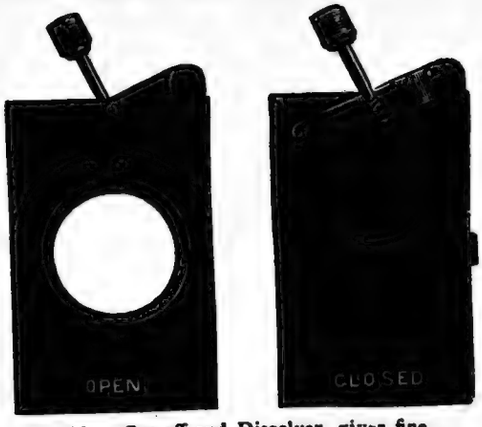
Walturdaw Improved Collameter Jet,

2,000 Candle Power.

£2 2s.



Spool Rewinders, £1 1s. Geared for High Speed, £1 16s. 6d. Save time.



New Cut-off and Dissolver, gives fine dissolving effect. 9/-

FilmM ender, 7/6.

Use one of these and you won't spoil your show with Breaks.

Spool Boxes: Single Spools, 7/6; Double Spools, 7/6.

3, DEAN STREET, HIGH HOLBORN.

lamp that never wants repairing"—has a great name with those best qualified to judge of its capabilities.

All English films are stocked by the firm, and they are sole agents for the productions of the Societé Cinés, Rome, and Theophile Pathé, Paris. The three illustrations we give on the preceding pages, are views of the workshops in which Walturdaw machines are made.

A feature of the Walturdaw machine is the means taken to prevent firing of the film. In the projecting room, an old film was put on for my benefit, and deliberately fired by allowing the light to play on it. In many instruments the flame would have shot up at once, but these are so made that only the picture being shown is burned, and the flame dies out by itself.

A last word may be said on an interesting point. The Walturdaw Co. believe in good men, and believe in keeping them. They have actually not had cause to expel a man during the whole ten years of their existence.

They have recently secured the services of Mr. R. Collier, late of Pathé's, for the new film sales department.

For the last three years the business has been carried on as a limited Company, the title Walturdaw being taken, as can be seen, from the names of three of the four principals—Messrs. J. D. Walker, E. G. Turner, G. H. J. Dawson, and E. H. Howard.

Day with the Fox Hounds.

The title of the above subject, shown exclusively at the Empire Theatre, has given rise to an amusing correspondence in one of the sporting papers. It seems this paper's critic, who happened to know something of hunting, gave it as his opinion that the hunt was not a genuine hunt at all, but that the fox was a "bagman," and was sprung out in front of the camera by design. He further remarked that it was not customary for the huntsman to ride *in front of* the pack, or for a hound to be led into the covert *by a string!* To this, the authorities at the Empire Theatre replied that the hunt was not a "bagman," that they had fifteen cameras at different parts of the country, and that the wiliest fox could hardly escape them. Another correspondent suggests with some reason that the clicking of fifteen cameras was enough to frighten any fox. All of which criticism, of course, is rather wide of the point after all, for the film gave a very good view of a fox hunt from the point of view of the average man, who knows nothing of "bagmen" and such mysteries.

NEWS FROM AMERICA.

FROM A NEW YORK CORRESPONDENT.

A Protective Organisation against the evils peculiar to the film trade, which are as rife here as they apparently are with you, is now well on the way to formation. It should serve a useful purpose, for there is every evidence that it will secure the complete support of honest showmen and traders. Its inception is due to *Views and Films Index*, which means to start by compiling a sort of "black list" of men who have acted in an other than straightforward way in their business. The trade is asked to co-operate by sending in the names of any "black sheep" they have come across.

The unco' guid section of society continues to attack film shows on the grounds I alluded to last month, but the trade has now learned to ignore these ill informed diatribes. A good sample of the kind of stuff which is flung at our heads is the following, which I extract from the *Kansas City World*:—

Every day after school hours these places are crowded with little boys and girls until late in the evening.

"Not long ago I found boys in my school who carried revolvers," says a school principal. "When I asked them why they carried weapons, the boys answered that they wanted to brave like the heroes they had seen in the pictures in the 5-cent theatres.

On grounds of this sort the film showmen are asked to sacrifice their livelihood so that the children of the States may come up to the lofty standard of this pedagogue—who confesses his incompetence by implying that the influence of the kinematograph show is greater than his own. What the film trade wants to know is, why the parents of the children allow them to be exposed to what they believe to be a pernicious influence "every day, until late in the evening?" Most showmen will be sufficiently hardened to laugh at this sort of passage:

Two schoolboys, after seeing a burglary show, obtained a glass cutter and broke into a jewellery store.

A half dozen boys, coming from a lynching show, were preparing to string up an inoffensive little negro boy, when neighbors interfered.

Personally I decline to believe either of these tales. No film shows crime in such detail as they imply, and I, at least, have never met with a subject which makes it attractive.

The amusing thing is that it is films of the "Train Robbers" type which are objected to. Those subjects which might legitimately be abolished—the sort advertised "for smoking concerts only"—meet with no opposition. If we are to abolish pictures which tell a dramatic tale, can we logically let our children

read books which do the same thing even more vividly? "Oliver Twist" would have to go—it gives a much clearer object lesson in pocket picking than a film ever could—and most of Scott's novels with it.

Piracy is complained of by slide makers here. A method of suppressing it with certainty is still wanted.

A showman who was booked to give an exhibition before a Methodist Church audience, in Michigan recently, thought he was giving his audience a good thing when he prepared a programme containing "The Great Train Robbery," "A Daylight Burglary," and similar spicy items, and he was rather disappointed when the management complained of the films.

Notwithstanding his liberal use of the phonograph and the living picture machine, W. R. Hearst failed to beat lawyer Hughes for the Governorship of New York States. From accounts which I hear, the shows were not all that might have been expected, the phonograph finishing its part while the picture of the orator continued to make violent gesticulations.

The Edison Company have built an elaborate studio in the Bronx, New York, for the better staging of their film subjects. The stage itself is 40 ft. by 60 ft., and a first class equipment of scenery and costumes has been laid in. The wood floor of the stage is moveable, and underneath is a concrete tank which can be flooded with water if a subject calling for water scenes is being taken. This is probably the best theatre that has yet been built for film subjects alone, and the Edison Company, who already had a good name for the appropriate setting of scenes, should now have a still greater advantage over their competitors.

The huge crowd whch waited on Park Row to see the result of the Hughes-Hurst contest flashed on the screen there, were informed of the figures by the *New York World* a long way ahead of their competitors. The way in which this was achieved was certainly a remarkable one, for this was the first occasion on which a message written in a newspaper office was practically instantaneously projected at a comparatively distant part of the town.

The instrument by which this seemingly impossible feat was accomplished is called the "Telautograph." There are only two in existence, one at the *World* office and the other at the Hotel Astor. The principle upon which it works is as follows:—The message is written on a specially prepared tablet on the "sending mechanism." The pencil is attached by rods to two lever arms which carry contact rollers at their ends. These rollers bear against the surfaces of two current carrying rheostats, connected to a constant-pressure source of direct current. The writing currents pass from the rheostats to the rollers, and from them to the line wires. When the pencil is moved, as in writing, the positions of the rollers upon the rheostat are changed and currents of varying strength go out upon the line wires.

At the receiver these currents pass through two vertically movable coils, suspended by springs in magnetic fields, and the coils move up or down according to the strengths of the line currents. The motions of the coils are communicated to levers similar to those at the transmitter, and on these levers is mounted the receiver pen, which, by the motions of the coils, is caused to duplicate the motions of the sending pencil.

Thus, directly the operator at the *World* office received the figures, he wrote them on the pad and they were almost at once shown on the screen at Park row.

Heard on the Phone.

"The East African Standard" does us the honour of reproducing our paragraph referring to the films of the Wellman Expedition in a recent issue. We are rather surprised to notice, however, that though the extract is absolutely *verbatim*, it forgets the trifling matter of acknowledging the source of its information.

The Rev. C. W. Posnett, of the Hyderabad Methodist Mission, who is at present in England, informs a contemporary that he is lecturing on his experiences until April next. He uses the Walturdaw series of slides nd films of Indian life, and thinks they represent the life of the Indian missionary very vividly.

Mr. Ormiston Smith, one of our leading mountain ciimbers, is a frequent lecturer on his bioscope experiences. We have a ticket for one of his discourses on the Austrian Tyrol, and hope to give a short account of his remarks in a subsequent number. The Urban Co. have recently published the views taken on this occasion.

A fresh method of entertaining passengers on a long voyage is to be tried by an Italian steamship company. British shipowners have been approached, time after time, to instal a bioscope, but they have turned a deaf ear to every project, and it has been left to a foreign company to initiate a new movement and to popularise its route by nightly entertainments with the aid of the kinematograph.

The Newquay Literary and Scientific Society is te be congratulated upon the excellent arrangements it has made for lectures during the winter season. From the syllabus which has reached us, we notice that Mr. Raymond Blathwayt has already delivered a lecture on "People I have Met"; while there still remain in store appearances by such well-known people as Canon Thornton, Mr. Oliver Pike, and Mr. Edward Page Gaston. A number of the lectures will be illustrated by lantern slides.

Round and About.

West's "Our Army and Navy."

Mr. West is showing at the Leyton Town Hall just now, and packing the hall at every performance. We notice he has added the Urban films of the Warwick Pageant to his repertoire with great effect.

"The Gospel by Biograph."

This is the way in which the Salvation Army announced a kinematograph exhibition in the Empire, Wolverhampton, recently. A number of films on suitable subjects, such as the finding of Moses in the bullrushes, were shown with great effect, and the authorities also utilised some good "song slides," such as "Rock of Ages." The audience joined in the singing with enthusiasm, and it is said that the interruptions which spoiled the beginning of the meeting were quite absent at the end.

New Military Terror.

Things are likely to be made more difficult for French film makers in the near future. The French Service authorities dislike the way in which things naval and military, are utilised by photographers and kinematograph operators. The common mode of procedure is to take a crowd clothed in uniform into close proximity to a barracks, and there to photograph them in pictures of "military life," to which the barrack walls and the armed sentinels lend colour For the future, proceedings of this kind are to be visited by arrest and prosecution, the French Army feeling that its dignity is lessened by these means. We should have thought it difficult for the French Army to look dignified in any circumstances. The trousers alone are sufficient to spoil the effect, and the free and easy way in which the dare-devil soldier walks with his hands in his uniform pockets defies caricature by any film.

The Bioscope in War.

One of my chief men had some very exciting adventures while taking kinematographs of the fall of Port Arthur, says Mr. Charles Urban, in the *Penny Magaziue*. The Press war correspondent need not necessarily be within the fighting line to obtain news to transmit to his paper, but a bioscopic correspondent has do other choice left to him than be in the "thick of it" in order to send home pictorial records of events. Camera lenses have their limitations. The operator must be on the spot to record the incidents. He was constantly under fire, and carried with him a metal shield, which he set up to protect himself and the camera when about to take a picture. Over and over again this shield was struck by bullets, and once the fragment of a shell, which exploded 20 feet from his position, knocked it over on top of the camera and himself. He frequently slept in the trenches with the Japanese Tommies, and once, when the man beside him was shot, had to improvise a stretcher out of the legs of his camera upon which to bear him to the rear.

Cape to Cairo Expedition.

Equipped for two years' travel, the Urban Cape to Cairo expedition arrived at Cape Town by the "Walmer Castle" early in December. Messrs. Brian Bellassis and Lionel Cook are bearers of privileges from the Colonial Offices of several governments, as well as from the Companies and Concessions through whose territories they pass. Their itinerary also includes many divergencies from the actual route. Two member of the expedition are experienced journalists, and their articles will be of service to this country as they appear in the various papers. The operator's task and responsibilities are of no mean order, but Mr. Joseph de Frenes takes with him the enthusiasm of experience, young manhood, and inherited photographic proclivities, and his pictorial records of life in Portuguese East Africa, Nyassaland, The Congo, British and German East Africe, Uganda, &c., will be eagerly welcomed as, from time to time, they are sent home and published. His equipment, necessarily bulky, aroused some curiosity at Waterloo Station, and the expense of

transport alone, through many parts of Africa, will be a serious consideration for the enterprising company responsible for the expedition.

University Celebration Films.

Mr. G. Walker and his concert company gave a successful and enjoyable kinematograph entertainment in the Scott Hall, Forgue, Aberdeen. The pictures thrown upon the screen were very clear, and much interest was manifested when the Aberdeen University Quater-Centenary celebrations were shown. Mr. Walker told a number of humorous stories and anecdotes, and his rendering of several Scottish songs was much appreciated.

Films of Newspaperdom.

The Urban operators were recently occupied in taking an extensive series of views on the premises of the *Tatler* newspaper. The subject was taken for the proprietors of the paper, and the copyright will remain their possession, but we believe it is possible that copies may be shown and sold. A complete record was secured of the many departments of an industry which has a peculiar fascination for the man in the street. A great deal of preparation was necessary before the film could be exposed, the Urban electrician spending something like three weeks on the printer's premises making necessary preparations for illumination, etc.

Lantern Propoganda.

In anticipation of the forthcoming London County Council elections, *The Daily News* is organising a great lantern-lecturing campaign in each of the Metropolitan boroughs. The lecture, which has been prepared by a leading authority on L.C.C. government, will cover every department of the Council's work and the great results achieved. The slides will be an eye-witness to the vast reforms effected by the Council. The aim is to give an object-lesson of the work done and in prospect of the London County Council, to every ratepayer in each of the London boroughs.

The Kino at Sandringham.

Animated photographs of the Norwegian Royal visits are to be displayed at Sandringham next month, for the amusement of the English cousins of the Crown Prince Olaf, who, it may be noted, has not yet been introduced to these photographic mysteries, although a display was witnessed by him before his departure for Christiania. He has, however, figured in several films, and displays a remarkable lack of self-consciousness when required to give a sitting either to a photographer or to an artist in colours.

Natural History Picture.

"Pelorus Jack" has recently been kinematographed in his native element. Every New Zealander has heard of "Pelorus Jack," but, for the benefit of those in outer darkness, it is explained by the *British Australasian* that he is a large whitefish, about nine feet in length, which for the last twenty years has met each steamer going through the French Pass on the voyage between Wellington and Nelson. No matter which way a steamer crosses, whether by day or by night, "Pelorus Jack" is always in attendance as a sort of pilot. He has an Act of Parliament all to himself, or rather a Government regulation issued specially for his protection. The moving pictures have been taken by the Salvation's Army's bioscope, the machine being placed on a platform suspended from the bow of a steamer as it went through the French Pass.

The Chronomegaphone.

This is an improved type of the Chronophone of Messrs. Gaumont & Co., the kinematograph being linked up with a new type of talking machine, in which the sound is reinforced by the use of compressed air. The result is that the machine can now be heard in the largest halls. A private exhibition was given of the instrument at the Hotel Cecil on December 6th, when a programme of six items was given, the same as that introduced at the Hippodrome on the 10th. The sound is not only increased in volume in the new model, bnt is much more natural than in the ordinary talking machine, and the effect was, in some cases, astonishingly realistic, notably in the duet, "Il Miserere" from "Il Trovatore," when the sound seemed to be actually coming from the lips of the figures on the screen, while every gesture and facial expression, including the motion of the lips, coincided with the words which were being sung. The films used with this machine seem to be of superior quality to those usually put on the market, detail which could easily be missed from the usual picture being clearly shown. The only thing likely to militate against the general adoption of the Chronomegaphone is the price, which we imagine would be beyond the means of the average exhibitor, though we hold the opinion that it would be an investment almost certain to bring immediate returns. To men who are in the habit of hiring halls for shows, the machine should be a godsend, doing away at once with the monotony which undoubtedly keeps many people away from film shows, and the necessity of incurring expense in paying singers or an orchestra. The Chronomegaphone has already a large repertoire of "song pictures," including the entire opera, "Faust."

Reflections.

By Observer.

The exhibitor, I am told, is not likely to co-operate in any effort to improve the lot of the operators; but I am loth to believe this, and that he is indifferent to anything but cheapness as some people have averred to me, because, without the support of the employer, any effort such as that I have outlined is almost certain to fail.

What do exhibitors and showmen stand to gain by the formation of an Operators' League and the consequent exclusion of the amateur? The question is best answered by another one: What do they stand to gain by improved exhibitions?

To-day there are too many cases in which the film show is regarded as a stop-gap for any interval occurring between the turns, or it is merely used to play the audience out, as it were. Do exhibitors doubt that anything which would give it the dignity of a "star turn" would act to their good? What has led tothe fact that it is so regarded at the Alhambra and a limited number of other halls throughout the country, but good operating in conjunction with a well selected programme?

WHAT IS GOOD OPERATING?

May be asked. It is easier to say what is not. Good operating does not consist in running the film at the wrong speed for one thing, so that a funeral looks like an artillery ride. Neither is a good operator careless of such matters as focussing and centering.

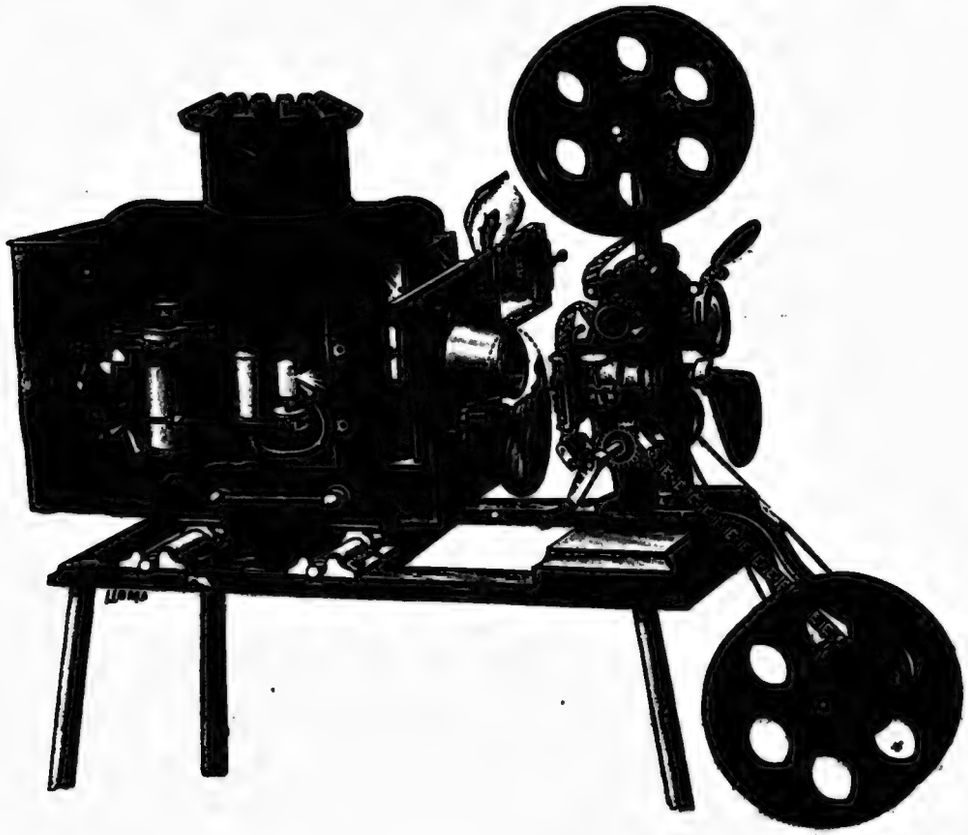
Further, an exhibitor who objects to the scheme on the ground that he will have to pay more for his operator, is taking a short-sighted view of matters, even if he is correct in his assumption, which I do not think he is. How often do we see films ill-treated by a careless man, rewound carelessly, and so on? All this means a loss of money to the exhibitor.

Suppose the living picture part of a music hall programme were always put on at an important period of the evening. If the exhibitor gave a really good show, does it not seem to follow that he would be justified in asking for a higher price? And if the public liked the show, as experience shows they always do if it is good, is it going too far to expect that a longer time would be given to the kinematograph each evening?

All this goes to show that the extra money given to a good man, so far from being an extra expense, is an investment which brings a quick return.

I notice that in America they have at last taken steps to form a Protective Association. Whether this organisation is going to do any good to the operator seems to be doubtful, for it is devoting its energies mainly to the elimination of undesirables, so far—a good enough object to be sure. There are customers in the States who forget to pay their bills, or damage or destroy films which they have hired, just as there are over here. The great evil of piracy, in addition, seems to be more acute than it is here. But doubtless, with time, the evils of the operator will be remembered. The operators themselves seem to have more interest in the matter than they have over here.

Manufacturers, Wholesalers and others desiring to bring their goods to the notice of the trade, are requested to send particulars to us for enclosure under this head. We are at all times glad to receive details of new models or inventions, or any changes in our readers' businesses.



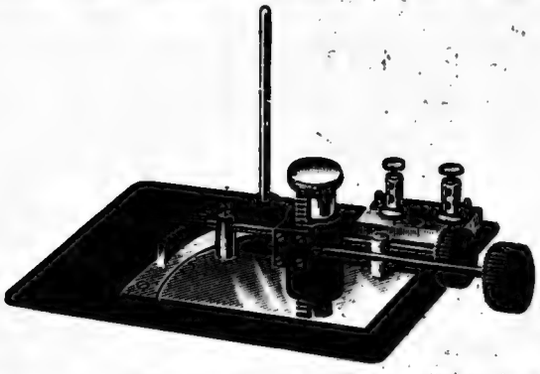
Romanet & Guilbert.

We illustrate the new kinematograph of this firm, which is extending its English connection every day. As manufacturers, Messrs. Romanet & Guilbert supply the exhibitor already indirectly, and their goods have stood the test of an extended trial, so that the trader who wishes goods with a reputation at a cheap rate could easily fare worse than if he bought from them. The projector illustrated is a capital machine with many new points to recommend it, not the least of which is that it sells for £16 only. This includes a lens for slide projection, the body being supported on two sliding rods, by which the light can be adjusted either for this purpose or for film projection. A model, the same as that illustrated, but for animated pictures solely. is sold for £13 12s. The condensers are the meniscus, the body is of Russian iron entirely, and means are furnished for adopting a film tinter if required.

Butcher & Sons.

A new Primus speciality has just been put out by this firm. It is shown in the first of our illustrations, and goes under the name of the "Straight Edge Lantern Slide Printing Frame." The difficulty of adjusting the lantern plate with perfect accuracy in the dark room is an ever present one, and failure to secure perfect squaring may mean pictures of buildings which apparently lean to one side, and similar

serious errors. This frame should go far to provide a remedy. It will take any negative up to whole plate, and is fitted with a hinged ruled glass square by which any line in the negative may be squared at once. Then the glass may be folded back and the lantern plate placed in position. This device is



patented.——The Mechanical Tray, which is also shown, is a capital arrangement for the easy centering of arc lamps and jets. It is fitted with a rack and pinion movement for both raising and lowering, and for a cross motion, and is cheap.

Walter Tyler, Ltd.

This firm have opened yet another new department, or rather have considerably enlarged an old one. They inform us that they are going into the concert agency and entertainment direction business to a much greater extent than formerly, and that they have already a large number of artistes on their list. They are also taking advantage of their position in the lantern and film trade to make preparations for giving complete kinematograph and slide exhibitions. As may be imagined, their stock is of such a nature as to give them special facilities for undertaking this class of entertainment. A special fully illustrated list, giving details of artistes, etc., will be sent to anyone interested who mentions the O.L.J.

Urban Films.

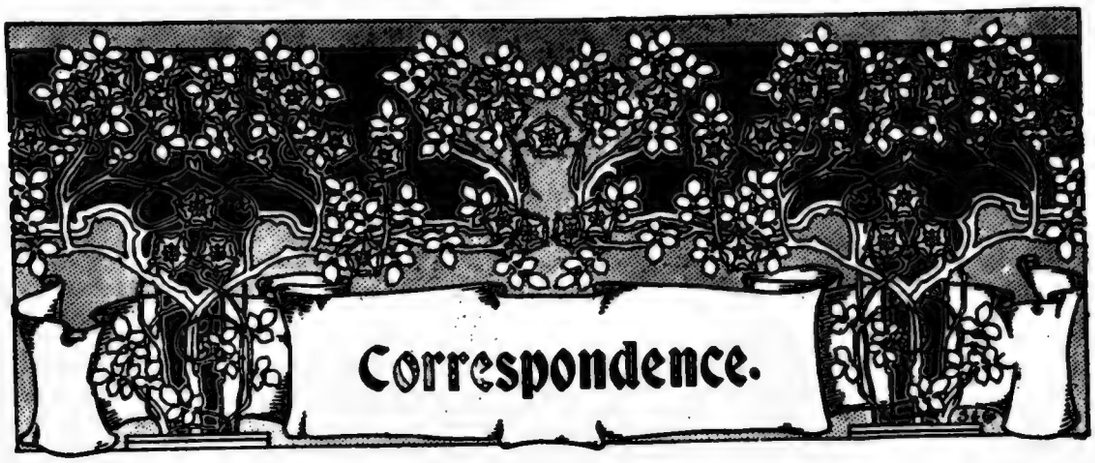
We have received a bulky Catalogue of 200 pages from the Urban Co., devoted entirely to synopsis of the latest and best Urban film subjects. We should not like to guess how many titles are to be found in its pages, but they include many of the Urban "hits" of the past years, in addition to a number of new films. The book is exceptionally well illustrated, and the descriptive matter more helpful than in most cases. Dealers should make a point of sending for this and other Urban supplementary lists.

UNUSUAL ACTION AGAINST LIVING PICTURE TAKERS.

A boxing contest, which took place at the National Sporting Club on October 29th, between John Palmer and Gunner James Moir, for the heavyweight championship of England, was the subject of a motion for an injunction, before Mr. Justice Warrington, early in November. Moir was declared the winner, and, on behalf of Palmer, Mr. Rowden, K.C., sked that the National Sporting Club (Limited) might be restrained until the trial of the action from publishing or exhibiting any photographs or kinematograph pictures of the fight.

Counsel observed that the proposition of law involved was as to how far an unauthorised photograph, tending to bring the subject into discredit, could be reproduced, and his submission was that upon that proposition he was entitled to ask his Lordship for an injunction. In his affidavit Palmer stated that, before the fight, he protested against the preparations which were being made to take pictures. Subsequently he wrote defendants to the effect that the threatened reproduction would be calculated to do him much damage. The other side said, on the other hand, that Palmer never protested, and that he knew very well that the pictures were being taken, as the working of the apparatus was accompanied by the usual "click." Counsel added that, had he been in his client's position, all his attention would have been centred on his opponent, and that he would not have noticed the clicking under the circumstances. He did not base his application on the ground of copyright or as to rights with regard to a negative. His argument was that there was no right in this country to reproduce an unauthorised photograph which tended to bring the subject of it into disrepute.

Having intimated to Mr. Scrutton, K.C., who appeared for defendants, that he did not wish to hear him, his Lordship remarked that, though it was not established that plaintiff authorised the taking of these pictures, he must have known what was going on. In his opinion, plaintiff must put his case on the ground of libel, which he, in fact, did, alleging that the reproduction of these pictures would tend to bring him into disrepute, and would therefore be a libel upon him. That might be so, as pictures might be as much a libel as printed or written words. He, however, was not satisfied on the evidence that there was a libel here at all. All that was said with regard to the pictures was that they represented plaintiff as beaten in the contest. For anything he knew to the contrary, Palmer might have made such a gallant fight that, so far from bringing him into disrepute, the pictures might have had quite a contrary result. He must refuse the injunction, and the costs would be defendants' costs in the action.



KINEMATOGRAPH TRADE RIVALRY.

SIR,—Is ordinary commercial honesty in the kinematograph business impossible? Mr. Pepper's excellent articles of over twelve months ago, and your efforts to inaugurate a movement in the right direction, appear to have made little impression, for the same reprehensible tactics still prevail. One leading firm announces the forthcoming publication of a special film subject, and with ingenious rapidity another firm advertises a kindred film—the fact that the second film was exploited years ago, and that the showmen are aware that such was the case, counts for nothing; they are expected to believe that the particular rival subject is quite up-to-date. An expedition is planned, financed, and despatched; secrecy is impossible; the fact is announced. Immediately, a rival firm makes a special advertising feature of an exactly similar expedition despatched eleven months ago. It is almost inconceivable that such a powerful advertising force should not have been taken full advantage of during this period. Surely the opposition firms produce *some* excellent work occasionally, if only by accident? The writer has just been through a four years' file of kinematograph advertisements, and the impression left upon an unbiassed mind is that, while each particular firm advertising is the best in the trade, the film subjects of rivals are fakes or frauds, and their cameras and other accessories are of scrap value only. As most firms say the same thing, varying only the form of words used, one is struck with the amateurishness of the whole proceeding. Such tactics are employed in no other reputable industry. In a circular emanating from a well-known house, nearly two pages are occupied by a verbose attack; on whom, or for what purpose, it would puzzle any one but the author to discover; yet he is evidently serious. The article can do his house no possible good, and can inflict no possible harm on any rival establishment; while such effusions do not, to say the least, advance the dignity of the trade. Some kinematograph houses, too, evidently have a poor opinion of the judgment or credulity of those for whom they cater. Showmen are proverbially shrewd; some may be ignorant, but all are business men, and the statement is hard for them to believe that fifteen cameras were employed in the production of one subject. This statement was made by the manager of one of the chief variety theatres, and is a "tall" story; but the house responsible for the production of the film evidently thought that it was not good enough, for they immediately raised the number of cameras to twenty—there is virtue in numbers. There is room in the profession—and successful issues—for honest dealing and legitimate trade rivalry; but neither in the kinematograph nor any other business are methods desirable which would cast in the shade those employed by East End costermongers—methods mean, underhand, contemptible, inane, pitiful, and ridiculous.—Yours, etc., MAURICE MAYNE, Slough.

TO ASCERTAIN DISTANCE OF LANTERN FROM SCREEN, AND SIZE OF PICTURE.

SIR,—I noticed on page 152 of your paper an article written by J. Hay Taylor, in which he says it is an easy matter to find out the distance a lantern should be from the screen, also a way to find out the size of disc thrown on screen, from any known distance. He then gives an arithmetical illustration which is far from being right. Here is my correct table:—

$$A = B \times D - C - B.$$
$$C = B \times D - A - C.$$
$$D = A \times C \text{ only.}$$

The most simple table for the operator to have before him is this, viz.: the size of disc thrown by a two inch lens will be half of the distance of lantern from the screen; with a three lens, the size of disc will be one third of the distance; with a four inch lens, one fourth; and with a five inch lens, one fifth of the distance of lantern from the screen. An inaccuracy such as Mr. Taylor has put forward is very confusing, and if such misleading articles are allowed to appear, your readers will cease to subscribe.—Yours, &c., ALFRED R. BENNETT, Brisbane, Queensland.

P.S.—These are the symbols used:—A. focus objective; B. diameter of slide opening (3); C. size of disc; D distance of lantern from slide. Mr. Taylor's arithmetical feat was:—$C = D \times B - A$, $D = C \times A - B$, $A = D \times B - C$.

[We sent the above letter to Mr. J. Hay Taylor, and give his reply below. We may be allowed to point out that Mr. Taylor has spent a life time in the lantern trade, and probably written more on the subject than any man living, and that, as he states, his formula has been accepted by lanternists all over the world for seventeen years without being disproved.—ED.]

Mr. J. Hay Taylor writes:—

Mr. Bennett's letter is certainly amusing reading. First of all he misquotes from my article on page 152, and twists the formulæ in a peculiar manner. Having got his mind saturated with the mis-quotations, he proceeds to term it an impossible mathematical feat, and then gives his own improved method. It is possible he has misunderstood the signs ÷ and –. I quote from my article on page 152. Let A represent focus of objective, B diameter of slide opening (3 inches), C size of disc, and D distance between lantern and screen.

$$\frac{D \times B}{A} = C \qquad \frac{C \times A}{B} = D \qquad \frac{D \times B}{C} = A$$

We have, as an illustration, an objective of 6 inch focus, have placed the lantern (practically) 20 feet from the screen, and require (practically) a 10 foot picture. To extend the symbols we have:

$$\frac{20 \times 3}{6} = 10 \text{ ft. disc.} \qquad \frac{10 \times 6}{3} = 20 \text{ ft. dist.} \qquad \frac{20 \times 3}{10} = 6 \text{ in. foc.}$$

These give the answers with sufficient nearness for all practical purposes. If he will again refer to the details given on page 152, for ascertaining either the focus of lens, distance, or diameter of disc, it will be evident that when speaking of a lantern slide, the ordinary 3¼ by 3¼ inch slide is alluded to, and small kinematograph pictures have no bearing upon the subject of the article, and when alluding to the factor B, three inches is given as the average opening of same. It was in accordance with this rule that I computed a table some seventeen years ago, which was sold extensively all over the world and has been incorporated in most hand-books issued upon the subject. I maintain the correctness of what I have stated in these tables, and suggest that Mr. Bennett has no right to make the imputation that "such misleading articles should not be allowed to appear." When Mr. Bennett has had a little more experience in connection with optical projection in general, he will doubtless think differently. Meantime he gives what he considers the proper method of ascertaining the factor D, that is, given the focus of the lens to be used and the size of projected picture required, what must be the distance between the lantern and screen. This he explains can best be ascertained by multiplying together the focus of lens and diameter of disc required. Let us see how his system works out. Focus of lens is 6 in., size of picture required 10 feet, the slide to be projected being the ordinary commercial size, 6 x 10 gives 60 feet. between lantern and screen, which is absurd. My instructions were to multiply 6 by 10 and divide by 3 (representing the diameter of slide). This gives 20 feet as the required distance. His mistake will be evident if he will set his lantern at the distances mentioned. In his letter he also speaks of using a two-inch focus lens. There are certain reasons why this cannot be used for the projection of ordinary slides, but in this I need not enter. A little experience with optical projection in general will enable Mr. Bennett to comprehend matters better.—J. HAY TAYLOR, Bleak House, Wightman Road, Hornsey, London, N.

TABLET OXYGEN.

SIR,—As a lanternist and a reader of your Journal, I am forwarding you an extract from the *Daily News*. It was of particular interest to me, because only last week I sent a cylinder to Walter Tyler's to be filled on Friday, for use on the next Thursday. I wrote twice, and up to Thursday morning of this week Tyler's had not received cylinder themselves. It is obviously the oxygen people who are at fault, and so this new arrangement will be welcome. I may say I look round for your paper every month. I keep them for reference. They are very instructive to one who has had to pick up information as he could.—Yours, &c., W. BOSWORTH, Cirencester.

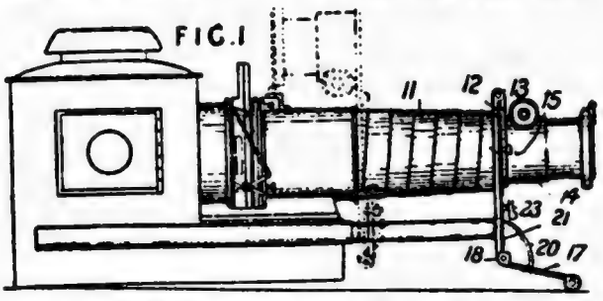
[The cutting enclosed states that the "new" substance is called Oxylithe, and is "oxygen in a latent state." As far as our memory serves, Oxylithe has been on the market for at least two years. It may be turned into pure chemical gas containing at least 98 per cent of oxygen by the action of water (just as ascetylene gas is produced from carbide). It is anticipated that the substance will be mainly valuable as an adjunct to first aid equipments, in addition to its use in lantern work. The rights to manufacture the tablets belong to Siebe Gorman & Co., the diving apparatus manufacturers. We will give further details of the contrivance in our next issue.—ED.]

Patent.

No. 15,607. Optical Projection Apparatus. SPRASON, J. A., St. George's Place, St. George's, Birmingham.

An optical lantern is provided with a telescoping-spiral tube to enable its length to be adjusted or to allow it to be shortened for packing, the lens mount at the front is pivoted to enable it be turned back, and means are provided to adjust the height of the front end of the lantern. The telescoping-spiral tube

FIG. 1



11 is arranged as shown in Fig. 1, the lens carrier 14 being pivoted at 13 to a frame 12, and locked in operative position by a turn-catch 15. The height of the front end of the lantern is adjusted by a frame 17, pivoted at 18, and held in adjusted position by a pawl 20, held against a rack 21 by a spring. The frame can be turned up and held out of action by a turn-button 23.

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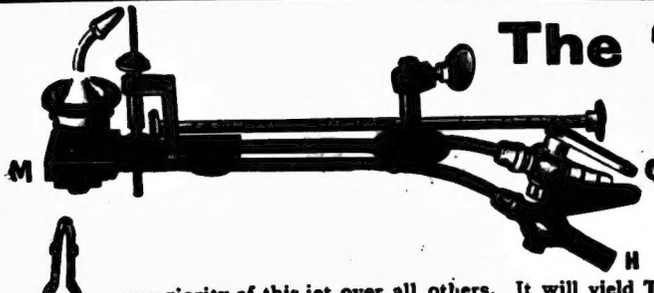

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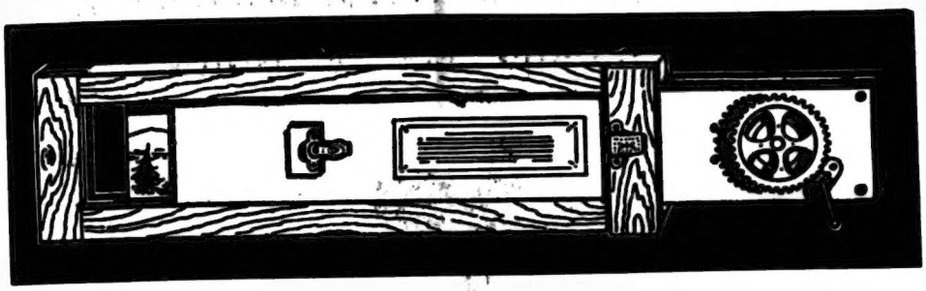

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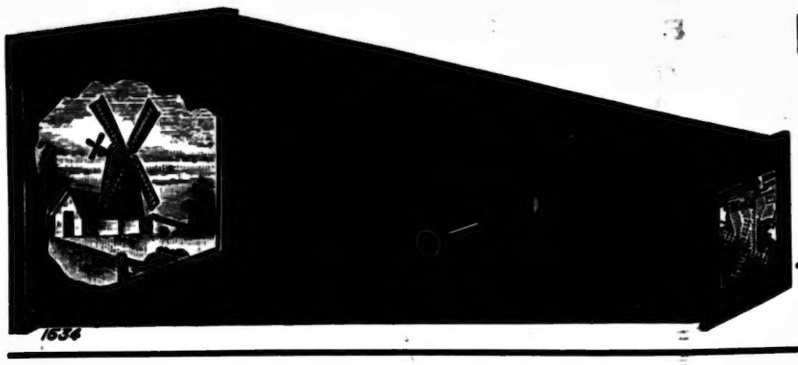

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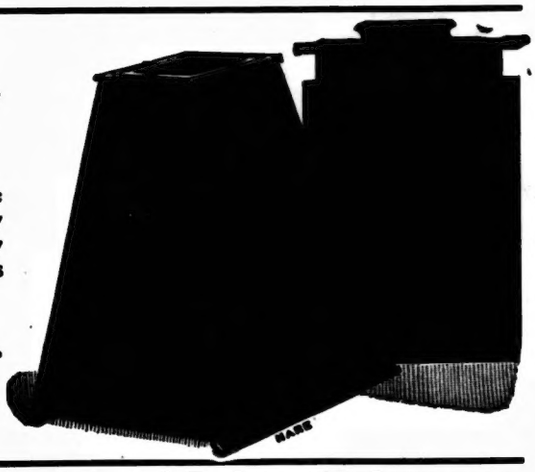

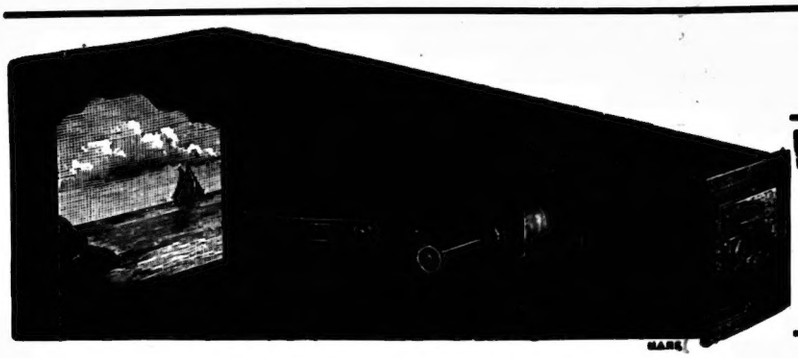

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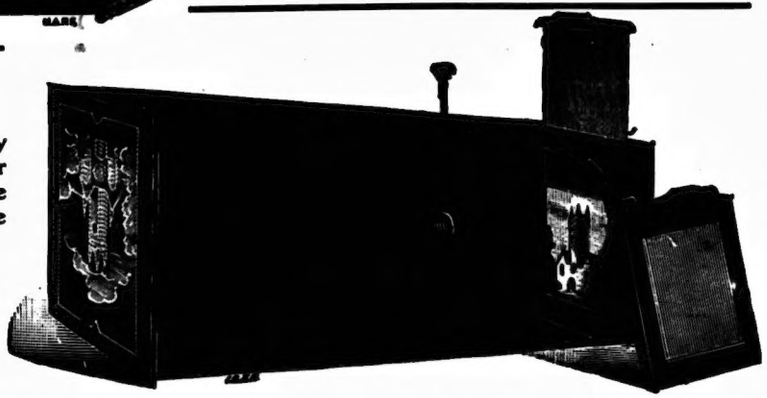

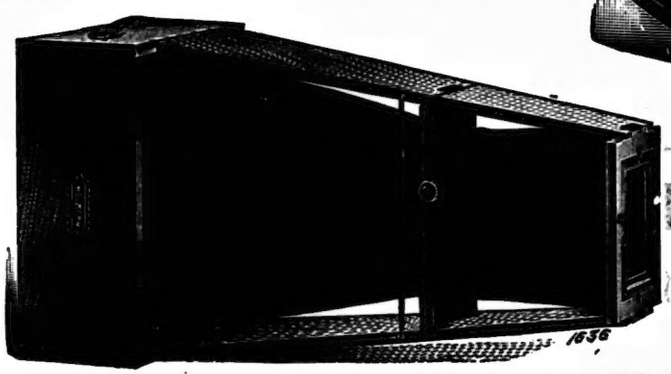

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